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Edgar S. Brown, Jr.

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A MANUAL ON WORSHIP

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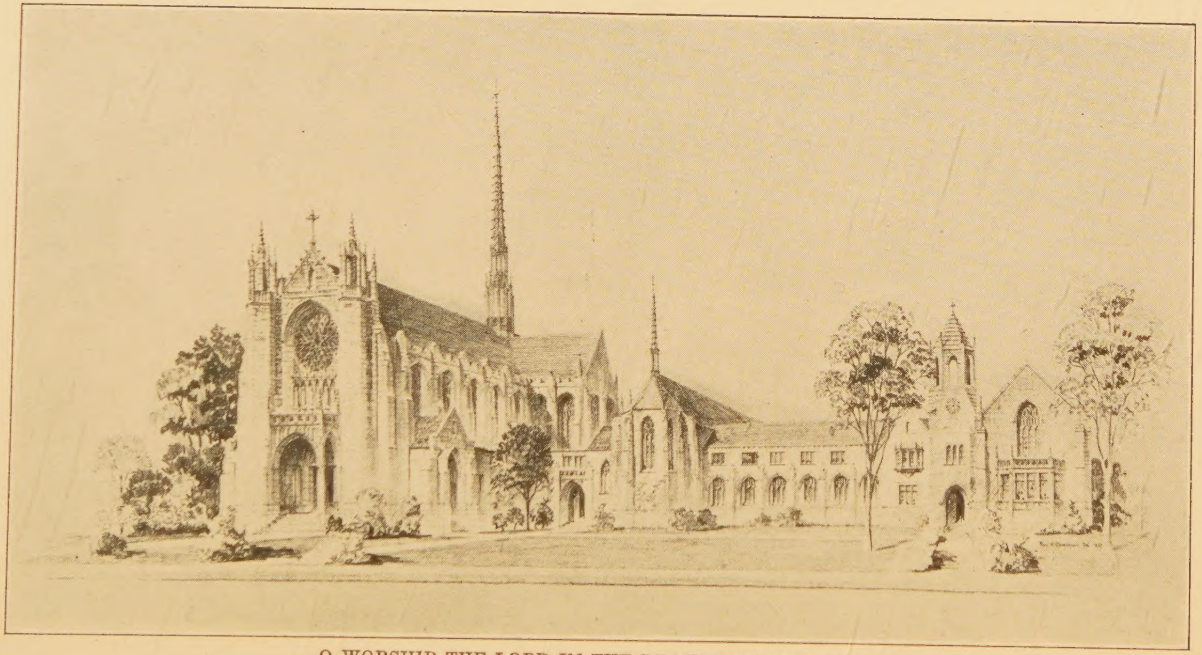

O WORSHIP THE LORD IN THE BEAUTY OF HOLINESS!
VENITE ADOREMUS!

Courtesy of Corbusier and Foster

A Manual on Worship

Venite Adoremus!

By

Paul Zeller Strodach

With an Introduction by

The Rev. F. H. Knubel, D.D., LL.D.

Philadelphia, Pennsylvania

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TO

† H. J. B. S.

† M. L. Z. S.

GUIDES TO THE WAY

B. L. K. S.

COMPANION ON THE WAY

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A MANUAL ON WORSHIP

VENITE ADOREMUS!

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INTRODUCTION

The Lutheran Church is a liturgical Church. Everywhere in her sanctuaries, even among heathen people, something in the form of a historical liturgy is to be found. Nevertheless she is in no danger of formalism, for she exercises no restraint in this respect upon pastors and congregations. For good reasons she simply chooses to be liturgical in her worship, and her people with all of their freedom universally follow the choice.

One of her reasons is that public worship must be preserved from individualism. The Church is a social organism, a divine and the only enduring social organism. The man who "goes to church" only for his personal spiritual profit has mistaken the character of a church service. His conception of worship is an entirely selfish one. He has failed to distinguish between private devotions and public worship, both of which are necessary. The Christian as he "goes to church" should as far as possible cease to be an individual, should realize himself as an integral part of a congregation, of a fellowship of men, of the communion of saints. The worship is a social function. He prays with others for the whole and for many great interests, not primarily for his individual needs. The Lord's Prayer, with its "we" and "us" and "our" is the ideal prayer for public worship. The worshiper may rightly go beyond even the one congregation and recognize himself as in unity with all congregations of Christians. The effort to worship publicly in this manner will soon open up an increasing joy for the Christian, as he realizes the new richness of his worship. It becomes manifest however that from this point of view a well-conceived liturgy is needed, and

that no passing thought of a single minister should determine how the many shall worship.

A second reason for liturgical worship grows out of the first one. The fellowship of ideal worship is greater than the whole company of Christians now upon earth. We may know ourselves as one in our praise of the Lord with the saints of all ages. There is unity with those who now worship Him in heaven. This is the powerful thought in the Te Deum: "Heaven and earth are full of the majesty of Thy glory. The glorious company of the apostles praise Thee. The goodly fellowship of the prophets praise Thee. The noble army of martyrs praise Thee. The holy Church throughout all the world doth acknowledge Thee." It is the same thought of the united worship of heaven and earth which is found in all doxologies: "Praise Him all creatures here below; praise Him above, ye heavenly host." So also the "Preface" in the Communion repeats it: "Therefore with angels and archangels, and with all the company of heaven, we laud and magnify Thy glorious Name; evermore praising Thee, and saying: Holy, Holy, Holy, etc." It is an added joy therefore to the true worshiper if he may realize that he is using forms which the saints of the ages have employed. Such is the case with the historic liturgy. It has not been prepared by some committee, however wise and pious. It has grown with the centuries. The piety of all times has tested it, added what was worthy, cleansed it from what was unworthy. The fragrant incense of a ceaseless devotion of multitudes to the Saviour comes to us with the liturgy.

The Lutheran Church believes furthermore that she is justified in recommending a liturgy to her people because she has a definite faith to express. It is a distinctive faith, and is great enough to mould all of life. The places of worship are also places for the proclamation of that faith. Everything connected with the

sanctuary and with the mode of worship should be shaped so as to express most clearly, most beautifully, and most effectively what the Church confesses as the truth. It is evident therefore that greatest care is necessary so that the building and that which takes place within it shall be in harmony with the faith of the Church.

All of the above considerations have manifestly been in the heart and mind of the author of this book. A finely cultivated spirit and years of patient study speak to us through these pages. The result is of great value to all who would understand our liturgy and of priceless importance above all to those who must lead the worship of the people. We need a reverent, understanding leadership of our worship. May our pastors therefore not merely read, but study the book.

F. H. Knubel

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FOREWORD

The genesis and purpose of this book are not very difficult to state. Contact with numerous parishes and their ministers in the course of years has revealed a multiplicity of practices in connection with the Church's appointments for worship which vary from the extreme in one direction to the extreme in the totally opposite direction. One thing has always been evident and that is the lack of definite knowledge of the simplest things concerning these appointments, whether of the Liturgy itself, or of its interpretation or of the external means and surroundings. Another thing, possibly as a result of the first, has been a spirit of individualism in relation to these things which has injured their harmony and purpose. And a third is an almost total lack of uniformity in what may be called the common things of worship: where one might justly expect such a thing to be fairly wide spread on the basis of a common inheritance and a common Liturgy. One need not speak of the sad abuses or the distressing things which are prevalent, witnessing a variety of personal reactions on the part of either pastor or parish, except to hold them as one outstanding reason why an effort should be made to approach a normal use and a degree of uniformity in the practice of the same.

Therefore this book!—to the end that a fair amount of knowledge of the simplest things concerning the worship of the Church and a description of that worship as it may normally be conducted,—well within the possibilities of mission as well as large congregation; of beginner as well as long serving pastors,—may be at hand ready to teach, to serve, to aid, in what should be

the most sacred of all pastoral actions and where one should lose the personal attitude entirely and be inspired with the highest ideals, founded upon definite knowledge and appreciation.

Whatever has been written to this end has been done with but one objective in view: To reveal the possibilities of a normal use, one which is neither "low church" nor "high church" but the happy medium. Nor is this a matter of personal view or judgment, rather the outcome of direct contact with and study of the materials and phases of the Church's life and worship through the many years, particularly that which is peculiarly expressive of the spirit of the Church of the Reformation, for we need not go beyond the uses of our own Communion.

One of the unique inheritances of the Reformation is the fact that while matters of this kind come to us by authoritative appointment, nevertheless the spirit of liberty is such that the Church has always felt that such things permitted a degree of individual choice, appreciation and use, or non-appreciation and non-use as the case might be. But where there is common doctrine, common life, common heritage and let us hope common ideals and purposes,—and the welding together of the great group that forms the Communion is usually accomplished more successfully by practical things,—a spirit of liberty, which is interpreted as looseness, toward the most practical of all things which makes for common expression, the Liturgy, is, to say the least, unfortunate and really needs a Reformation of its own. Without withdrawing any of the privileges of Reformation liberty from any one or any congregation we may strive to approach some kind of uniformity or normalcy in our uses which will be expressive of the fact that we are one Church, one faith, and one life. This will be of inestimable value. Let it be understood very definitely

that this book is informative and suggestive and merely pointing to the possibilities in the hope of contributing to the glory of God in the worship of His children.

The illustrations tell their own story, but a word about them may be of interest. The effort has been made to show by picture the expression of the ideal as actually accomplished and now existing in some of our churches, both small and large.

CHANCEL AND SANCTUARY. CHURCH OF THE TRINITY, NORRISTOWN, PENNSYLVANIA

Italian Renaissance. American adaptation. Completely appointed chancel and sanctuary in Botticino marble and buff tile, showing correct location of all furnishings

A MANUAL ON WORSHIP

PART I

I

THE CHANCEL

Broadly speaking, the three principal parts of the interior of a church edifice are, the *narthex,* or vestibule; the *nave,* or the central part or main body; and the *chancel.*

The chancel includes the space beyond the nave. The proper furnishing of a normal chancel requires the following: Altar, pulpit, lectern, font, stalls; to these may be added a litany desk.

The chancel, commonly speaking, will include the *sanctuary.* The sanctuary is the place of the altar. The chancel is one or two steps above the level of the nave. A chancel rail is permissible but not desirable. The rail is the remnant of the rood screen which separated the chancel from the nave and enclosed the choir and sanctuary. A chancel rail will serve but one purpose; it will be a convenience when communicants kneel for the reception of the elements. Its original purposes,—distinction between officiating priesthood and worshiping lay-folk and separation of and exclusion from the place of ministry,—have long since been denied by the Church of the Reformation, which emphasizes freedom of access to the altar. A normal use would require its omission.

The plan of the chancel and the arrangement or placing of the various articles of furniture will be somewhat dependent upon the style of architecture of the edifice. For example; the Gothic will probably develop a deep chancel recess, permitting of the proper emphasizing of choir and sanctuary; while the Romanesque will center in an apse with the so-called choir displaced by a very broad chancel.

The three styles of chancels illustrated depict normal arrangement, varying only in one or two matters. The Gothic, probably the most "popular" of architectural styles, permits the chancel choir, and is the only one of the three styles where such choir arrangement would be in place. Here the font is wrongly located, notwithstanding the fact that placing it immediately before the altar at the entrance to the chancel has been rather widely introduced and an effort made to give this a "doctrinal" basis. A just criticism of this particular case (and it holds good in many others also) is that it interferes with entrance to and egress from the chancel, and *obstructs the view of the altar and detracts from it.* (See the Chapter on the Font, p. 47.) The completest of the three in detail and care of arrangement is the Renaissance chancel: there is nothing used in the normal arrangements for worship lacking here, and every article is properly and correctly located and appointed.

GOTHIC CHANCEL. CHURCH OF THE HOLY TRINITY, BUFFALO, NEW YORK
Italian marble altar; bronze and wood pulpit; bronze angel lectern; bronze angel font (wrongly located)

ROMANESQUE. ST. JOHN'S CHURCH, SCRANTON, PENNSYLVANIA

The simple dignity of this Romanesque apse with its perfectly appointed altar carries back to the oldest form of Christian ecclesiastical style

II

THE ALTAR

The sanctuary and the altar, crowning the sanctuary, are the most important place in the church, the Holy of Holies, the unique place of adoration, worship and grace. Because of this the altar or communion table will of course exhibit the finest spirit of devotional art the church is capable of producing, for this is the chief and most important article of furniture.

Naturally its design will depend on the general style of architecture employed for the building; but it will be the jewel for which its surroundings are the setting, and the inspiration and guide in the furnishing of the chancel and its embellishment.

One thing above all is requisite in planning the chancel and all it contains, and that is churchly harmony. It is not impossible to reach and maintain a harmony which of itself exhibits thoughtful care and makes the result an inspiration even though the amount available for the purpose is limited. The manifest duty in any case is to consult with competent designers, and to be open to the advice and suggestions of those from whom one may learn.

Altars are designed to resemble either a table or a tomb; both have historic precedent. The table-like construction is the older. The tomb-like is a result of the early Church's worship in the catacombs and the custom of using the top slab of the tomb of a martyr as an altar, or building them over the graves of martyrs. There is also the touch of symbolism here in relating this use to the tomb of our Lord.

GOTHIC ALTAR. CHURCH OF THE HOLY TRINITY, BUFFALO, NEW YORK

Carrara marble and Breccia panels with attached bronze symbols: Tomb-altar form, one-piece mensa; two retables; reredos with central canopy or baldacchino. The Missal-Stand is wrongly located, and the empty Offering Plates should not be placed on the Altar

Courtesy of the Gorham Company, New York.

The top of the altar is known as the *mensa.* The altar's correct location is in the eastern end of the church when the building is orientated. A church is spoken of as *orientated* when it is built with the chancel in the *east* end, entrances in the west end, so that ministrants and worshipers facing the altar look toward the east from which the light comes. This practice is both ancient and symbolic. The recess or part of the chancel in which the altar is built is called the sanctuary; in Romanesque buildings, the apse.

The altar should be elevated above the level of the chancel three steps. This is symbolic of the Holy Trinity and the three group expressions in the confession of the Faith in the Creed. These steps should be broad enough to be used without danger of slipping or tripping. The topmost step is broadened to form the altar platform or altar level proper. This should measure *at least* thirty inches from the edge of the step to the front of the altar.

The dimensions of the altar will depend greatly upon the space in which it is to be placed. Usual dimensions are, length six feet, breadth twenty-four to thirty inches, height thirty-six to thirty-nine inches.

The materials of which the altar is made are usually wood, stone, or marble. It may be embellished with carvings or mosaics, but these should never be garish or flamboyant.

The *reredos* of the altar is the wall or screen back of it, usually made of the same material, and frequently beautified with symbolic carvings, mosaics, or other harmonious ornamentation.

The *retable* is the small shelf rising immediately back of the altar. It is also called a *gradine,* little step. There may be one or more of these; they are built there as a convenience with definite purpose.

Centering in the retable is the *throne,* which rises somewhat higher than the retable or retables and extends

but an inch or two beyond the front line of the retable over the mensa. This is intended for the altar crucifix or cross.

When it is impossible to provide a proper reredos for the altar, it is customary to place a hanging of silk or damask back of the altar. This hanging is called a *dossal*. If there are altar antependia of the color of the day or season, the dossal should also be of the proper color and its use vary with the other paraments as appointed; but if colored paraments are not used, the dossal may remain unchanged. Under this circumstance

BRASS MISSAL STAND
Trinity Church, Norristown, Penna.
The Gorham Company

it would usually be red or green. If there be no altar cross, the dossal should be embroidered with a cross; but if there be an altar cross, other appropriate symbolism would be used.

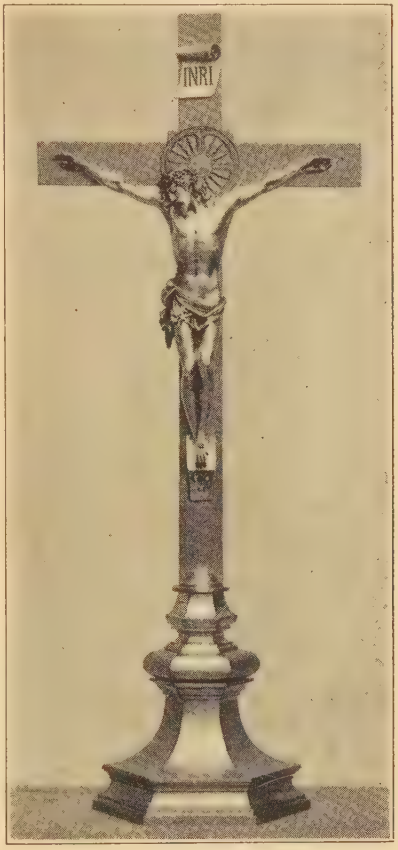
Dressing the Altar

The altar mensa is covered first with a cloth of some good stout material, a very heavy linen or felt, white of course. This is the exact size of the top or mensa of the altar.

Over this then is placed the *altar cloth* or *fair linen*. This cloth is uniquely known as the "altar cloth"; it extends over the front edge of the altar along its entire

length no more than a hand's breadth or span, and over the ends of the altar a third or two-thirds of the distance to the floor. See *General Rubrics*, "Common Service Book," Text Edition, page 489.*

A *missal stand* or *altar desk,* usually made of brass, rests upon the mensa. Its place is front center with its front edge paralleling the edge of the altar. The missal stand is the only article in addition to the sacramental vessels which may be placed upon the altar.



BRASS CRUCIFIX
The Gorham Company

The *altar book,* the Liturgy, is placed upon this stand, and, when it is not the custom to read the liturgical lessons from the altar book, an altar Bible may rest upon the missal stand. However the Bible must be of convenient size readily handled. It and the service books used by the minister should be bound in red morocco.

At the celebration of Holy Communion, the altar desk is moved to the north side of the altar (supposing the church to be orientated), and the sacramental vessels are placed in the center of the mensa upon the *corporal* which is laid

* Hereafter "Common Service Book" will be quoted *CSB*. All references are to the Text Edition unless otherwise noted.

immediately upon the fair linen. (See below, p. 61.)

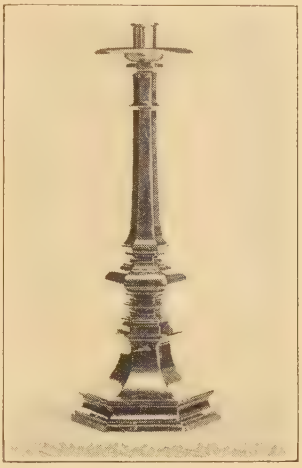
At no time should any article other than these mentioned above be placed upon the mensa, neither vases with flowers or alms plates.

The *altar crucifix* or *cross* is placed upon the throne, or, if the throne has not been provided, upon the retable. On either side of the cross, on the retable, is the place for the altar candles and vases. Either a crucifix, that is, a cross bearing the figure of our crucified Lord, or a simple cross, is a proper use. The choice will probably be the result of personal predilections or inherited preferences. The crucifix is symbolic of the fact of our Lord's sacrifice for us, of our redemption; the "empty" cross symbolizes His complete victory, the Risen and Ever-living Lord.

BRONZE ALTAR CROSS
(Gothic)
Medallion of the Triumphant Lamb resting upon the Book with the Seven Seals
The Gorham Company

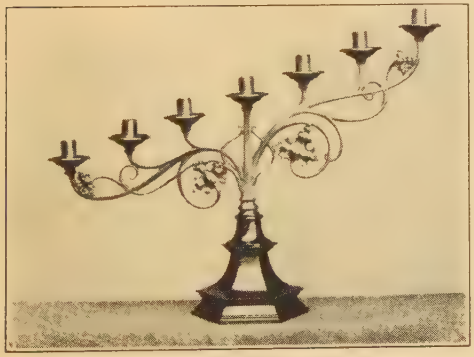
Two *altar candles* are the normal use. These should never be looked upon as mere ornaments but *should be used.* There is nothing quite so strange as to see candles upon the altar, conveying the symbolism of our Lord, the Light of the world, and behold them *not* lighted. Further, *real* candles should be used and no modern substitute or imitation, either gas or electric, no matter how "clever" they may be! More than two candles is wholly a matter

of choice, and too many is worse than none at all. A combination of two large single sticks and a five-, or seven-branched stick of smaller size on either side of the cross is both proper and beautiful. The large, single lights are known as *sacramental lights,* and the smaller as *vesper lights.*



BRASS CANDLESTICK
(Gothic)
Trinity Church, Norristown, Penna.
The Gorham Company

The location of the vases is on the retable. The strictest use limits the placing of vases on the retable only when filled with flowers,—*real* flowers. These should not be allowed to remain and wither but be removed after the services. It should not be necessary to say that the flowers should carry out the harmony of the place, and, that when the altar carries the colored altar hanging of the day or season, harmony of color should be observed. Once more, above all things nothing artificial, no matter how *natural* it may look!



BRASS CANDELABRA: SEVEN LIGHTS
(Gothic)
Trinity Church, Norristown, Penna.
The Gorham Company

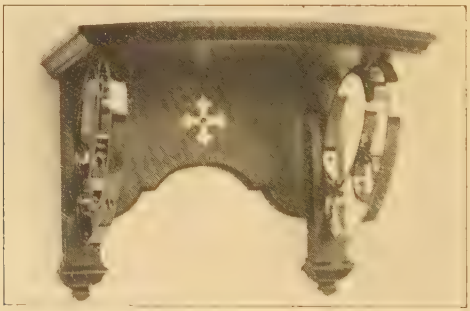
An *antependium* or *frontal* in the proper color of the day or season may be used on the altar. This is placed *under* the fair linen and hangs over the front edge of the altar.

A small bracket is fastened to the wall usually

opposite the north end of the altar. This is sometimes called a *credence bracket.* It is intended for the alms

BRASS ALTAR VASE
Trinity Church, Norristown, Penna.
The Gorham Company

plates and bason, and here the offering plates should be placed *before* and *after* use, and never upon the mensa



CREDENCE BRACKET: OAK AND BRASS
Trinity Church, Canton, Ohio
The Gorham Company

of the altar. The bracket should be made of the same material as that of the altar.

Offering plates may be made of wood or metal. The most serviceable are made of brass. They may be suit-

ably ornamented. The *alms bason,* in which the minister or an assistant receives the offering plates at the chancel step and carries them to the altar for the thanksgiving and offering, should be provided in the same material as the plates. It, too, may be ornamented. Plates of wood and a bason of brass are hardly good taste, let alone good usage. Small felt or silk covered pads in the

BRASS OFFERING PLATE: ENGRAVED
Trinity Church, Canton, Ohio
The Gorham Company

color of the day or season, the size of the bottom of the plates and of the bason, should be provided. These pads may be embroidered in simple fashion or used without ornamentation.

Clergy stalls should not be placed in the sanctuary; nor should there be a rail separating it from the rest of the chancel.

A PROPERLY DRESSED ALTAR

MEMORIAL ALTAR IN TRINITY CHURCH, NORRISTOWN, PENNSYLVANIA

Botticini marble; mosaic panels. Note the Trinitarian symbolism in altar embellishment. Tomb altar; two retables; throne for Altar Cross and canopy over it; reredos; Cross; Sacramental Lights; Vesper Lights; Vases; Missal Stand; Fair Linen; Credence Bracket (marble); Offering Plates and large Alms Bason

The Gorham Company

III

THE PULPIT

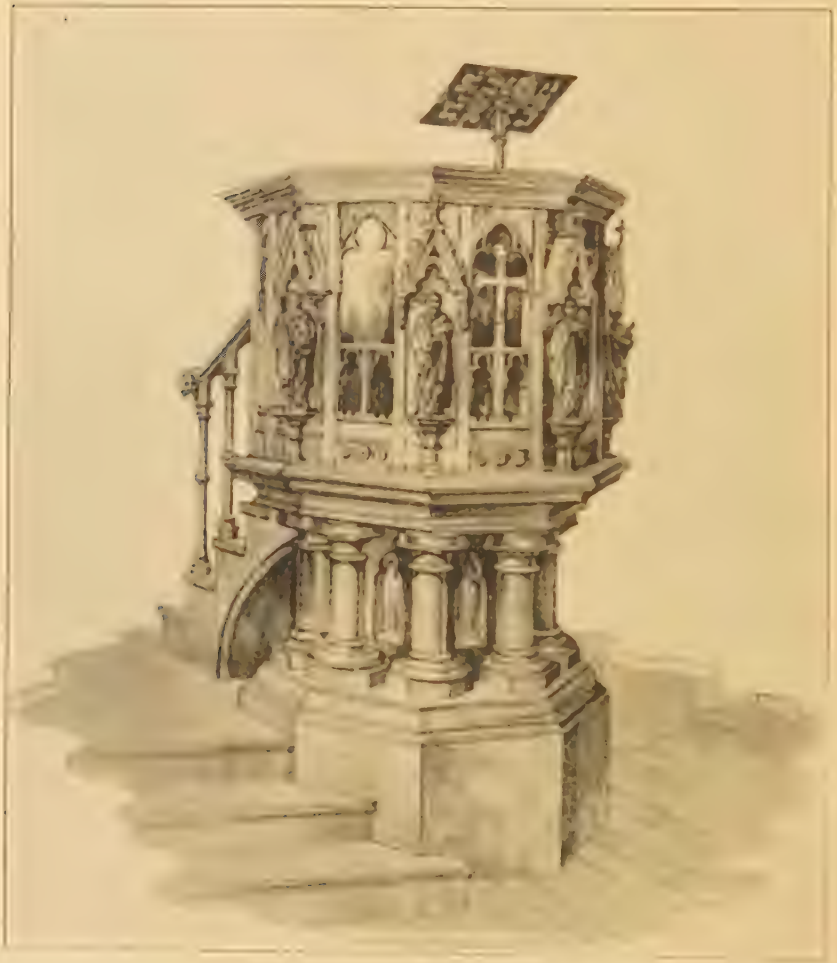
Anciently, and in many large churches and cathedrals to this day, the pulpit was placed in the nave quite a distance from the chancel. The object in this was a double one: to bring the preacher right into the midst of his congregation and to make it possible for the majority of people in the church to both see and hear the preacher. The pulpit was constructed in such a fashion that it could be moved to another place if that were thought more advantageous. Latterly the pulpit has become a fixture in the chancel, finding a definite place, and being built there to stay. This is usually on the south side when the church is orientated.

As its purpose will only be served properly when the congregation is able to hear the preacher, the pulpit's location should be studied carefully, so that the acoustics will be as perfect as possible, and the view of the pulpit unobstructed. It should be elevated above the chancel level, and its style of design should harmonize with its surroundings. It should not obstruct the view of or toward the altar, and therefore should not be built into the "altar platform" as, unfortunately, is sometimes the case, but to one side of the altar recess.

The pulpit may be built of wood, metal, or stone. It affords a rich opportunity for symbolic embellishment. Its design should be in harmony with the chancel, taking its inspiration from the altar. Its dimensions should be those of utility and comfort, but bigness should be avoided as much as littleness or a cramped appearance.

A small, adjustable desk of wood or metal—(metal

when the pulpit is made of metal or stone)—large enough to hold a Bible of legible type and a manuscript, is requisite. There should also be a serviceable light as



GOTHIC PULPIT: THE EVANGELISTS
Holy Trinity Church, Buffalo, New York
Bronze and wood
The Gorham Company

unobtrusive in design as possible but one which will serve the preacher and not throw a trying glare into the eyes of those looking toward the pulpit. This fixture

should not be gaudy; nor is it necessarily decorative; its prime purpose is utility. Rather should it be simple in design and made of bronze or brass. The edge of this desk *toward the preacher* is the part of this fixture to

GOTHIC PULPIT
Memorial: Trinity Church, Canton, Ohio
Carrara marble, Breccia panels
The Gorham Company

which the acousticon receiver should be attached, and *not* the top edge. This latter place is both an offense to the harmony of the beauty of pulpit and chancel and an eyesore to both preacher and hearers.

Where the artistic harmony of the chancel and church will permit a lamp or lantern, designed after the manner of sanctuary lamps but with an opening in the base through which the light may fall, may be suspended immediately over the pulpit, and another over the lectern. These can be arranged so as to cast an excellent light directly on the desk.

The pulpit Bible should be bound in red morocco.

An antependium of the color of the day or season may be used on the pulpit desk. This would hang but a short distance down the front of the pulpit, and at the most this parament should be moderately simple: moderate both in size and embroidered decoration.

Book marks, also in the color of the day or season, are a perfectly proper use, although really unnecessary except where the pulpit hanging is omitted or where the design of the pulpit does not permit the use of an antependium.

If the floor of the pulpit is made of hardwood or stone, a heavy carpet cut the exact size of the floor space is desirable. A small shelf directly under the pulpit desk, unless the pulpit is *open* in design, will be a great convenience and embarrassment-saver to a lot of preachers. Here such can store their books, their handkerchiefs, their watches, their glasses' cases, etc., with which so many of them fuss. Though why it should be necessary to carry so much of this impedimenta along at such a time does not appear! Nor should there be need for a pulpit clock!—although one must grant there is! Well, if this be found to be a necessity, it may be attached to this shelf, and at least be out of the sight of all but him for whom it is intended.

TRINITY CHURCH.
Fort Wayne, Indiana

BRONZE ANGEL LECTERN
Holy Trinity Church, Buffalo, New York
The Gorham Company

IV

THE LECTERN

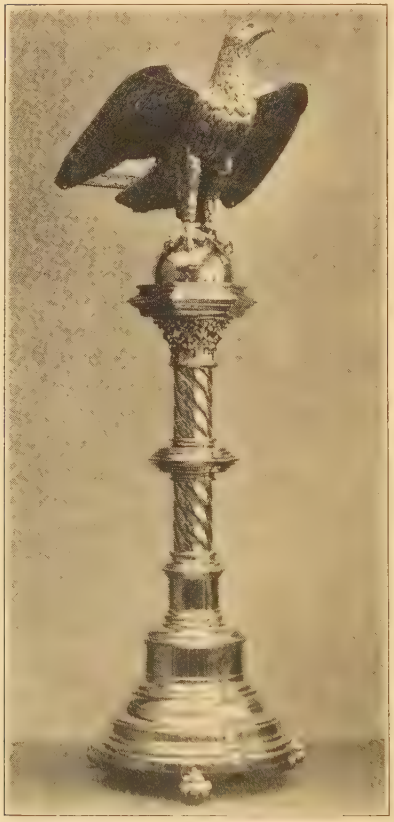
In present-day churches, the lectern is the desk-like stand, located at the opposite side of the chancel from the pulpit, from which the Scriptures are read at the services. It has passed through a number of uses and occupied various places in the church in the course of many centuries.

GOTHIC DESK LECTERN
Trinity Church, Canton, Ohio
Carrara marble, Breccia panel. Companion piece to marble memorial pulpit
The Gorham Company

In the Ancient Church there were two lecterns or ambons, as they were then called, from which different lessons of Holy Scripture were read. These were well to the front and sides of the apse. Then later there was but one, located directly in the front center of the chancel. This bore the service book and from this place certain parts of the Liturgy were read, the lessons being read "from the altar"; that is, from directly before and at the altar.

Then the lectern, receiving the name of Gospel Lectern,

was located on the north side (*gospel side*) of the chancel and from it the Liturgical Lessons,—in particular the Liturgical Gospel,—were intoned or read. This is the present use in so far as location and purpose are concerned. It is the desk or stand for the Holy Scriptures, and its proper location is the north side, front, of the chancel. As much care is required in placing it properly as the pulpit and for much the same reasons. It, too, should occupy a somewhat elevated position, at the lowest upon the chancel step level. If its height be more than average, a step upon which the reader may stand should be placed back of it; but the reader while standing back of the lectern must not be hidden by it, but be so placed that his voice will carry out over it.



EAGLE LECTERN

All Brass. Similar to lectern in Trinity Church, Norristown, where part of the stem and pedestal is onyx instead of brass

The Gorham Company

Lecterns are made of wood, metal, or stone. Their sacred purpose and use require as fine a sense of appreciation in design and construction as any other article of chancel furniture. It is no whit less important than the pulpit.

Lecterns have been built in various forms: the desk, single or double (the latter revolving); the eagle, pelican, angel; these three are entirely symbolic.

Upon this desk is placed the Bible from which the lessons are read. This book, too, should be bound in red morocco and should be of a very clear, legible type, easily read.

The lighting of the lectern is an important matter, and will require careful study. (Compare, Chapter III, The Pulpit, page 35.)

The desk form of lectern is the only one suitable to receive an antependium. This is a perfectly proper use provided the parament be of the color of the day or season and ornamented harmoniously. Under no circumstances should an attempt be made to use an antependium with an eagle or angel lectern.

Book markers of silk of the color of the day or season are indispensable. There should be two at least. These may be embroidered.

V

THE CLERGY STALLS

The position of the stalls will depend upon the style of the building, chancel and sanctuary.

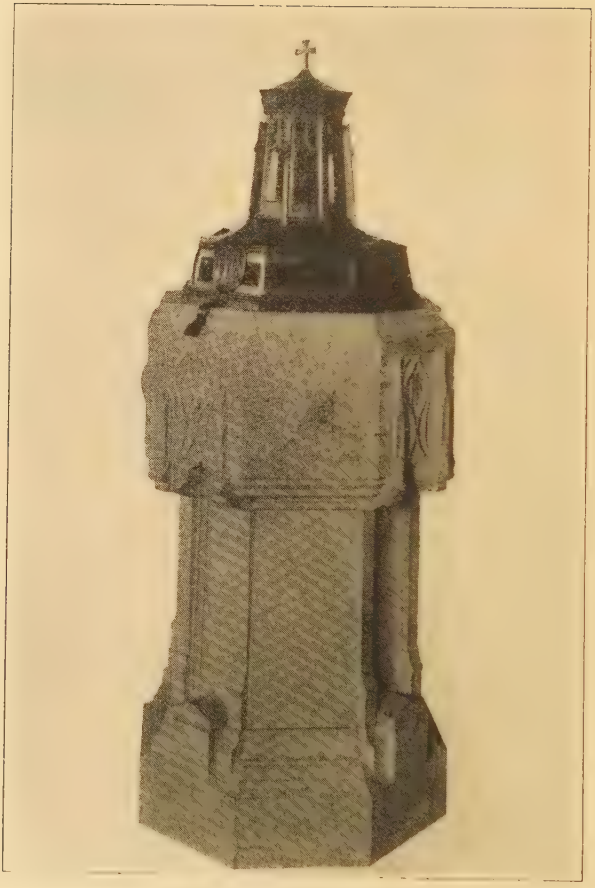
If the general style be Gothic and there be a choir in the chancel, the clergy stalls will parallel the choir stalls but be placed at the sanctuary end of the choir; but not *in* the sanctuary but on the choir level.

If the style be Romanesque, the stalls will be both properly and conveniently located if built along the wall back of the pulpit and back of the lectern.

Under no circumstances should stalls be located in the apse or sanctuary.

These articles of furniture may be made of wood or stone, and afford an opportunity for symbolic carvings.

CLERGY STALL AND PRAYER DESK
Romanesque
The Gorham Company



FONT AND FONT COVER

Gothic: Italian marble and bronze

The Gorham Company

VI

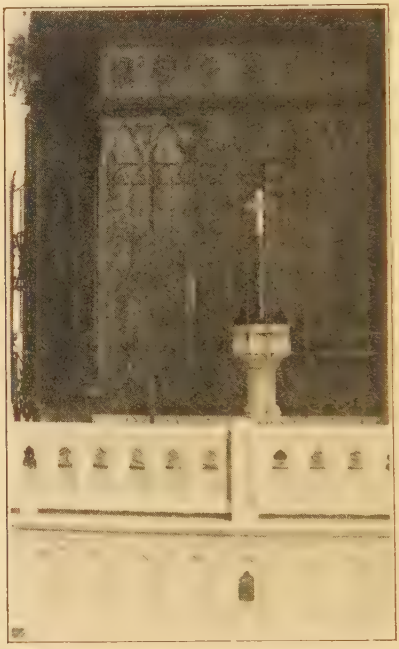
THE FONT

Originally the font was built in a separate part of the church, in the west end near the entrance; sometimes in a building distinct from the church. Each location within the church or building was called the *baptistery;* and it was built with as much thought for beauty and harmony as the church itself. The sacrament always having been looked upon as the rite of initiation or entrance into the kingdom probably influenced the location of the place of its administration.

In the Church of the Reformation however, in the course of years the font has come to occupy a position in the chancel end of the church. The desire to present to the faithful the close association of the two sacraments and to centralize at one place every emphasis on the Means of Grace, inspired the location of the font at the front center of the chancel, immediately at the entrance thereto. In this case the font is placed on the level of the floor of the church proper, not of the chancel. But one thing can be said for this location, and that is the *doctrinal* emphasis placed upon it; while much can be said against it, two only being very necessary for consideration: the font so located interferes with a complete and unobstructed view of the altar which, in the very nature of the things that engage us here, is the focal point; then, it is decidedly in the way and an embarrassing obstruction to those who have to enter and leave or minister in the chancel. Need one say that it likewise presents an unnecessary problem to those who care for chancel decorations and is a well-nigh irresis-

tible temptation to flower committees who so frequently use it as a sort of glorified vase or flower stand when not in sacramental use?

The proper and correct position of the font is *in* the chancel *south of the pulpit,* the church being orientated. All that can be said in favor of the other location can be



BAPTISTERY

Trinity Church, Canton, Ohio

On the Sanctuary level, entered either from the Sanctuary by the Pastor, or from the Nave by three steps by the Sponsors. Baptistery gates of wrought iron; marble font; brass and oak font cover. Marble paneling and balustrade, alabaster tile floor.

said for this, and one feels that the doctrinal significance is heightened thereby. Architecturally and aesthetically there can be no comparison; everything is in favor of this latter place. As the sacrament is to be administered publicly, in the open church, the location *within* the

chancel becomes distinctive. Thus, too, the two sacraments are correctly emphasized and related, the externals, at least, or places of administration not only being associated but constantly evident to the congregation.

The font is usually made of stone. Other materials have been used, such as wood and brass, but these are not to be desired. The stone is hollowed to form a bason and this is usually lined with a removable metal vessel conforming to the shape of the bowl. This is a prerequisite to proper cleanliness and care of the font. When not in use a cover (*font cover*) is placed on the font. This is made of wood and embellished with metal work.

BRASS FONT COVER
The Gorham Company

Fonts have been built in many style and sizes. To this day they run from the tiny to the huge, from the simple to the ornate. Here perhaps more than in connection with anything else in the chancel exist more examples of careless and thoughtless judgment and choice. Frequently the font represents a gift independently made, and placed after the chancel is otherwise completed. Whether because the individuals concerned desire to dominate the choice of the design or the pastor or someone else has his own ideas in the matter, the result in most cases is an object of disharmony. Unfortunately under the usual conditions of presentation it is there to stay!

Something more than the idea of getting something for so much or even individual taste is demanded here. Good, sound judgment, determined to preserve the harmony of the surroundings, is required. To spend a large sum for some highly decorative object of ecclesiastical art,—perhaps thoroughly fine in every respect,—in the form of a font when the chancel otherwise, or the church itself, is simple and dignified in its churchly feeling, is not art, or taste, or churchliness; and further, the direct opposite is just as true!

BRASS FONT EWER
Trinity Church, Norristown, Penna.
The Gorham Company

Located conveniently near the font should be a small wall shelf upon which the *font ewer* may be placed. Here, too, the officiant may place his service book for convenience during the administration. (See illustration, page 20.)

The font ewer is a metal vessel in the form of a vase-like pitcher in which the baptismal water is conveyed to the font and from which the officiant pours the water immediately before he begins the Office.

A towel or napkin of heavy linen should be placed on the top of the font when there is an administration. This is a necessary convenience for the officiant. This cloth may be hemstitched and embroidered with a simple cross.

The font should never be used for decorative purposes. When not in use, it nevertheless remains the place of the administration of Holy Baptism and is not an enormous vase for flowers or a temptingly convenient place into which a potted plant can be put! When not in use, cover it with the font cover and do not remove this unless there is to be an administration.

Note the Baptistery arrangement in the chancel in the illustration, page 20. The font is of Renaissance type,

made of onyx and is covered with a beautifully wrought font cover of brass. The Baptistery Desk, holding the Font Ewer, is directly back of the Font.

MARBLE ANGEL FONT

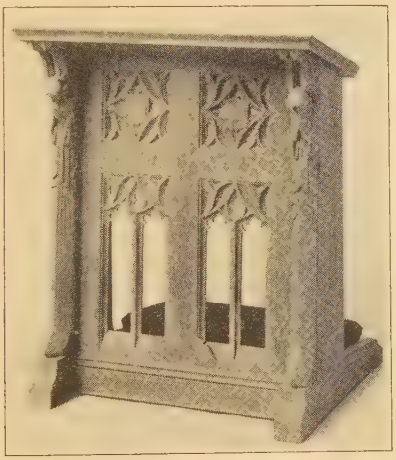
Replica of the famous Thorwaldsen font in the Cathedral Church of Our Lady (Lutheran), Copenhagen, Denmark. First Church, Pittsburgh, Pennsylvania

The Gorham Company

VII

THE LITANY DESK

A litany or kneeling desk may be placed in the front center of the chancel facing the altar. This may be used by the ministrant for his private devotions at the opening of the various offices; at the time of the Confession in The Service, where the rubric permits kneeling; at the Confession preparatory to the Holy Communion; at



LITANY OR PRAYER DESK
The Gorham Company

the use of the Litany and other prayers; and on any occasion of a Service of Humiliation and Prayer.

Such a desk is far more to be desired than a kneeling pad placed upon one of the altar steps, or a small kneeling stool or pad placed immediately at the altar. This last is an entirely wrong use and decidedly in the way.

When occasion demands, the litany desk can be moved away readily and returned to its place at need.

VIII

THE SACRISTY

The sacristy is a room conveniently located near the choir or chancel with an entrance directly into one or the other. Here the ministrant robes and prepares in quiet meditation for Divine Worship. This is preeminently the minister's *private* room, and should be restricted wholly to his use before and during the time of worship.

Besides such necessary articles of furniture as chairs, a table, a small bookcase, there should be a kneeling desk, and over it a wall crucifix or cross would certainly not be out of place. A closet for the pastor's vestments and a press or chest of drawers for the colored paraments, altar linens, and the minister's stoles, are also quite necessary. A proper and safe place should be provided in this room for the sacramental vessels. This room should not be regarded as a handy place to store odds and ends. It should be limited to the use of the pastor and vestrymen.

SACRAMENTAL VESSELS

Sterling silver—Paten; Chalice; Flagon; Spoon
Memorial: Trinity Church, Canton, Ohio

The Gorham Company

IX

THE SACRAMENTAL VESSELS

The vessels required for the Administration of the Holy Communion are: The paten, the chalice, the ciborium, the flagon, the spoon, and the lavabo dish.

The *paten* is the plate, circular in form, used for the

CIBORIUM
Sterling Silver
Trinity Church, Canton, Ohio
The Gorham Company

distribution of the wafers or hosts at the Communion.

The *chalice* is the cup used to communicate the wine.

The *ciborium* is a vessel in shape like a chalice but having a covering or lid fitting over the cup part, sur-

mounted by a cross. It is used to contain the hosts at the Celebration. It is not improper to make distribution directly from this vessel.

The *flagon* is the vessel in which the wine is brought to the altar and from which the chalice is filled as need requires.

The *spoon* is perforated and used to remove any foreign particles in the wine.

The *lavabo* or *lavabo dish* is a small metal bowl which is filled with water and placed on the altar previous to a

LAVABO
Sterling Silver
The Gorham Company

Celebration. *Lavabo* means *I will wash*. The minister uses this for the cleansing of his fingers prior to the distribution of the hosts and for cleansing the rim of the chalice during the administration.

These different vessels should be made of metal. When possible they should be provided in a precious metal. Their most sacred use requires that they be the finest that love and thankful worship can provide and as worthy of the use for which they are intended as possible. They should be kept immaculately clean always and handled with reverent care. When not in sac-

ramental use, they should be stored in a decent place in the sacristy.

The vessels enumerated and described above represent the historic use of the Church in all its branches from time immemorial. Within our own generation considerations wholly extraneous to the *faith* and *practice* of the Church have forced an issue which centers in the most sacred action of the *believer,* and which, of the very nature of the act in which he engages and the *faith* he brings thereto, should not find place there. The "common cup" for which there is unbroken historic precedent, even unto that very Night of the Institution, is forced to yield to a modern invention born not of faith or of historical tradition, nor of the sympathy of a liturgical communion; but of the agitation of alarmed "science." It is well to note that the *Rubrics* of the *C.S.B.* consider no other use, nor do they provide for any other use than the age-old historic one. However one may feel in the matter the situation is present, and instead of ignoring it, it is better to make the best possible provision under the circumstances. Therefore, when the use of the common chalice has been displaced by the use of an individual communion cup, the following matters should be carefully carried out. First, the individual cup should not be a *paper* cup but made either of metal or glass.

The chalice formerly in use for communicating the wine should be retained as the vessel from which the wine is administered to the communicant through the individual cup. The lip of the chalice should be bent by an adept craftsman into a pouring lip, and a small part of the open top of the cup part of the chalice covered with a shield; this will have to be pierced at the pouring lip.

At the administration of the wine, the officiant will pour a small portion of wine directly into the empty cup which the communicant brings with him to the altar.

The individual cups should not be filled before the administration, nor should they be placed upon the altar in trays under any circumstances. The chalice filled with wine alone should be upon the altar and used in the Consecration.

A wooden case built so that it will fit and stand upon the pew seat, the top of the case level with the top of the back of the pew, should be provided for each aisle in the church and put in place only the Sunday or time of the Communion. This case should be fitted with a shallow drawer sufficiently deep to hold the individual cups. The top of the case should be finished with a simple plain molding extending no more than half an inch above the top of the case.

These cases are used in this way: Before a Communion, the individual cups, having been cleansed carefully, are placed upon the *top* of the case *empty,* a sufficient number for the communicants who will approch the altar from that aisle. These cups are then covered with a linen cloth, neatly hemstitched and embroidered with a simple cross in the center. *Again, do not use paper cups!*

When the communicants approach the altar, a deacon stationed at the case removes a portion of the linen cloth over the cups, folds it back, and each communicant provides himself with an empty cup which he carries in *bare* hand to the altar. When the wine is to be communicated he will hold the cup conveniently for the administration and immediately receive the wine. As he retires from the altar, the deacon opens the drawer of the case and into this the communicant places the empty cup which he has used.

The drawer is closed after the communicants have passed. Immediately after the Celebration these cups are removed from the drawer and cleansed. The cases

also are removed and stored in a proper place against the next Communion.

Preparation for the Celebration of Holy Communion

The preparation for the Celebration of Holy Communion should be carried out in an orderly way, reverently, and in abundant time before the hour of worship. A deacon should be entrusted with the details of the preparation under the pastor's instruction or oversight; and after the proper linens have been placed on the altar, the vessels should be placed and covered with the veil.

The sacramental vessels are placed in the form of a cross; the flagon to the east, the chalice to the north, the ciborium to the south, and the paten to the west. The spoon is laid beside the chalice. The lavabo is placed south of the covered vessels but remains outside of the veil. The purificators are placed beside the lavabo.

Thus:—

Cross

Flagon

Chalice Ciborium Lavabo
Spoon Purificators

Paten

These preparations should be carried out before worshipers enter the church, so that no unnecessary approach to the altar, or walking about the sanctuary or chancel, may disturb the worshipers' devotions. The altar candles should be lighted *before* the sacramental vessels are put in place.

After the Celebration the removal of the vessels should be carried out in the same orderly fashion. First the veil should be removed and immediately folded and placed in the burse. Then the vessels are carried to the sacristy. The remaining hosts are covered in the ciborium; the wine remaining in the chalice is carried without the church and poured on the ground. The wine remaining in the flagon is returned to the storage vessel. Then the used vessels should be carefully cleansed, dried, covered, and stored away.

The linens should also be removed, and after they have been laundered during the week returned to the linen press.

The altar lights should not be extinguished until after the removal of the sacramental vessels. Compare *General Rubrics,* CSB., part II, page 486.

X

THE PARAMENTS

The altar and sacramental linens are: The fair linen, the corporal, the pall, the veil, the purificators, and the burse.

"The Common Service Book," Text Edition, page 489, notes the following in the *General Rubrics*, part V:—

"The *fair linen,* a cloth covering the altar, extending one-third or two-thirds to the floor at the narrow ends, and a span in front, shall always be upon the altar.

"The *corporal,* a square of very fine linen, is laid on the center of the fair linen cloth. Upon it the sacramental vessels are placed.

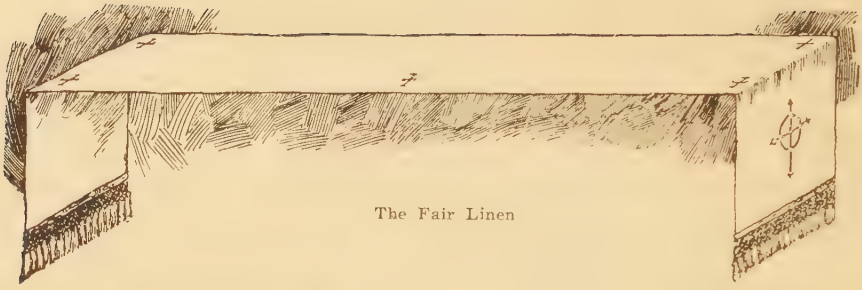
"The *pall,* a small square of heavy cardboard covered with linen, is used to cover the chalice. It should be removed at the Consecration.

"The *purificators,* squares of heavy linen, are used to cleanse the rim of the chalice during the Administration.

"The *veil,* made of silk or of the finest linen, is used to cover the sacramental vessels upon the altar. It is removed before the Preface and should be folded carefully and laid upon the altar and again placed over the sacramental vessels after the Administration at the *Nunc Dimittis.*

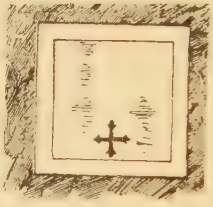
"The sacramental linens when not in use should be properly folded and kept in the *burse,* a square envelope made of strong cardboard covered with silk or heavy linen."

The *fair linen* is made of a heavy serviceable linen. As it is to be upon the altar at all times, and subject to a great deal of wear, it will be well to have two of these



The Fair Linen

The Corporal



Purificator

Pall

Burse

Veil

ALTAR AND SACRAMENTAL LINENS

cloths so that one may be used while the other is being laundered or kept in reserve. In laundering this cloth no starch should be used, nor should it be folded or creased. A roll of heavy cardboard upon which it can be rolled and carried, will be found most convenient and also keep the cloth in excellent condition.

The fair linen should be hemstitched neatly, a hem of two inches when finished being usual. It is also embroidered with five simple crosses, so located on the cloth that one will be at each corner of the altar when the cloth is laid upon it and one in the front center. These crosses are always embroidered in white; their form may be Roman or Maltese.

At times the fair linen is ornamented with a linen fringe or an edging of lace. The fringe is attached to the ends only but the lace is attached to the front edge and the two ends. The lace should be only wide enough to preserve a decent proportion and not extend more than five inches below the edge of the mensa. The pattern of the lace *must* harmonize with the place where it is to be used. Any kind or any pattern of lace will *not* do. The fair linen is never embroidered other than as noted above.

This cloth and the corporal are symbolic of our Lord's grave cloths. The five crosses symbolize His five wounds.

The *corporal* is also made of a heavy, serviceable linen. It is to be hemstitched, the width of the hem being in proportion to the size of the cloth. The corporal is square always; the usual dimension is the depth of the mensa from the edge to the retable. It should not be less than twenty-one inches square however. It should be embroidered with a simple cross in the center of one side: this will then be laid so that the cross is at the front edge of the altar. Here, too, nothing but white may be used for the embroidery. Other designs, such as the sacred monogram, the I. H. S., with a cross center-

ing in the H of the monogram, may be used; but the better usage is the simple Latin cross.

When laundered the corporal should be folded in a three-fold, so that the result will be nine squares; the embroidered cross will then be in the center of the front fold. The corporal is kept in the burse when not in use.

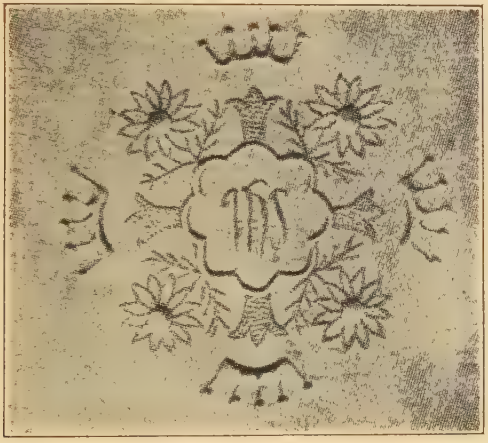
The *veil* may be made of silk or very sheer linen. It is usually white; although there have been veils made in the color of the day or season. Its shape is square, but

A VEIL, EDGED WITH LACE

it should not be made any larger than to cover the sacramental vessels completely. If made of linen it is to be hemstitched; if of silk, it may be edged with a very fine lace no more than two inches in width. In either case it may be embroidered, either with a simple cross placed as the cross on the corporal, or with more ornate design; for example, a large monogram of the sacred Name centered in a sunburst, or a cross decorated with wheat and entwined with a grape vine and clusters of grapes. The simple cross may be embroidered in red or white; and

the more ornate designs may be carried out in some harmonious color scheme; but care should be taken against over-decoration and a too much involved design. *If such work cannot be done well, it should not be attempted.* Far better a simple veil embroidered with a simple cross, than some expensive article poorly or tastelessly embroidered. The linen veil also is folded in three-fold and usually kept in a separate burse.

The *purificators* are made of very heavy linen, at least thirteen inches square, hemstitched, and embroidered with a simple cross in white, located as the cross on the



AN EMBROIDERED PALL

corporal. They also, when laundered, are folded in three-fold. It is well to have at least a half dozen purificators; *and they should be used.* They are kept in the burse.

The *pall* is made by covering a square of binder's board, firm and strong enough not to bend readily, with a good quality of linen or with silk. It is usually six inches square. As this is a permanent covering, it may be embroidered with a cross or monogram, but always in white. A small linen cloth, hemstitched, the exact size

of the pall should be tacked to the bottom side of the pall. This can be removed when soiled, and will prevent the soiling or staining of the pall cover.

A *burse* is made by taking two squares of stout binder's board somewhat larger than the size of the largest cloth for which it is intended *when folded*. These squares are first covered with a firm white material, then they are firmly fastened together by sewing a wide tape along one edge only; this joined edge will be the lower side.

AN EMBROIDERED BURSE COVER

An envelope of heavy linen or silk is then made, large enough to slip over these two sides but fitting smoothly; this is finished at the bottom. V-shaped insertions of the same material as the cover are then used to close the sides. At times the cover is designed with an overlapping flap. The front of the burse as well as the flap may be embroidered either with simple crosses or more ornate designs in white or colors. It is well to have two burses; one for the smaller linens and the pall, the other for the veil.

The sacramental linens should be kept scrupulously clean always; and when not in use they should be laid in their burses and kept in the linen press in the sacristy.

The fair linen should be kept immaculately clean, and if mussed or soiled removed and a freshly laundered one placed upon the altar.

GREEN SILK CHALICE VEIL
Designed by A. R. Mowbray & Co., Ltd., London, England

XI

THE COLORED HANGINGS

"The Common Service Book," *General Rubrics,* part V, page 488. A set of colored hangings usually consists of an altar antependium, pulpit and lectern falls and the book markers. The dossal, when used, is also included. All these are limited to the Liturgical Colors, and every article in the set must be made of the same material, except the book markers which always are of silk, and of the same shade of color.

The materials usually employed are silk, damask, or felt. Silks woven in excellent ecclesiastical and symbolic designs may be procured for this purpose. It should also be remembered that there are proper shades of these colors, and that not any shade of red, or green, or violet, will serve for this use.

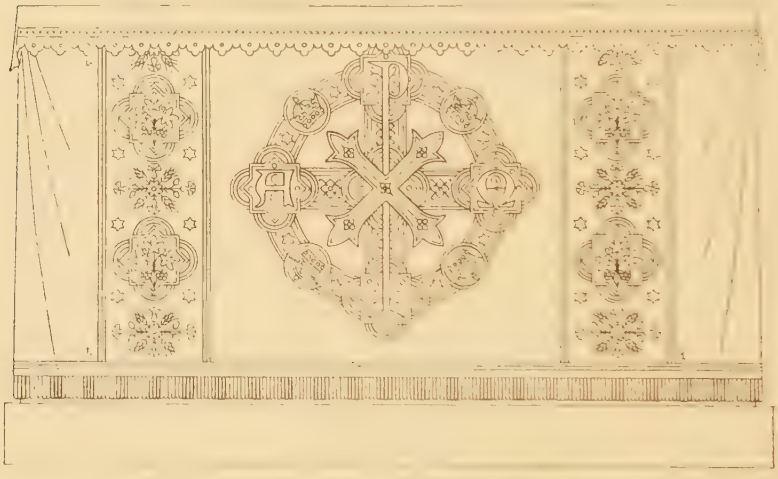
Here is a most excellent opportunity for the best workmanship and a high type of appreciative and ecclesiastical art. The larger surfaces of these hangings permit of a wide choice and application of designing, and one has the whole field of symbolism from which to choose.

The designs however must be harmonious in two directions. First the relation to the day or season must not be overlooked and then the place the finished cloth will occupy must also be considered. Not all designs are suitable for this use. There are limits both to the choice of design and to the art itself.

As these hangings are to be silent teachers to all who behold, it will be well to keep the ornamentation confined to the simpler fields. Let the symbolism be apt and carefully emphasized in the design and the chief purpose will

be accomplished. The silent testimony through liturgical color and symbolism is the prime objective, not the art for the art's sake.

These hangings also deserve, more, require the highest type of artistic workmanship. Many people can embroider, but that does not necessarily mean that they are competent to embroider an antependium or a fall. Better something simply but well and harmoniously executed, than some highly decorative design, a riot of color,



ALTAR ANTEPENDIUM
Illustrating Style I
From Martin Eugene Beck's "Evangelische Paramentik"

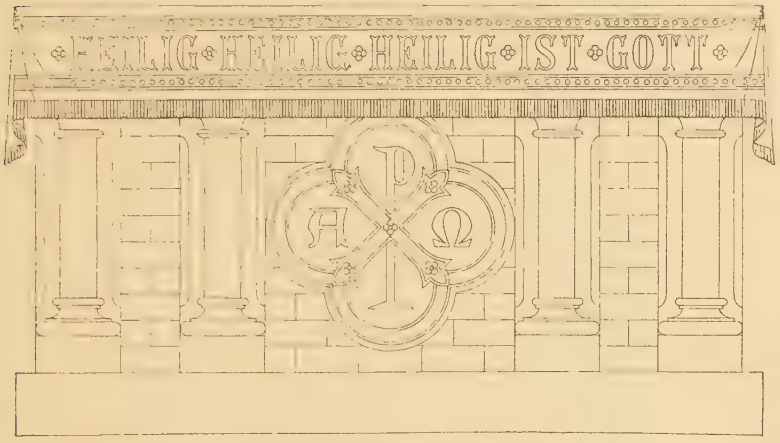
garish and offensive to the eye and place, even though the workmanship be superb.

One needs to catch the spirit of the place the hanging is to occupy, and of the service it is to perform, and then work reverently as well as artistically. Generally speaking applique work and machine made work are to be guarded against.

Styles of Altar Antependia

Altar antependia may be made in any one of three styles.

The first is a cloth which covers the entire front of the altar reaching from the edge of the mensa to the floor. A fringe finishes the bottom of all these cloths. This style is usually chosen when the altar is very simple and lacking in all ornamentation of its own. An additional cloth is usually used with this full antependium; this extends over the front edge of the mensa seven to nine inches; it also is finished with a fringe. This cloth is called a super-frontal. (See Style I, illustrated.)



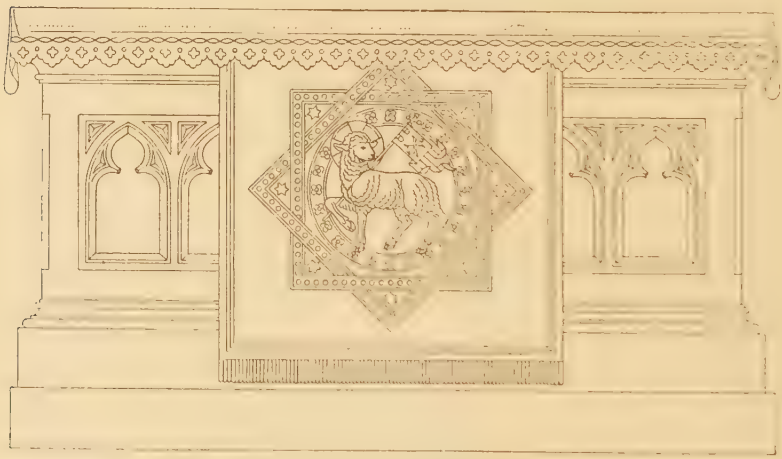
ALTAR ANTEPENDIUM
Illustrating Style II
From "Evangelische Paramentik"

A temptation presents itself in this case, namely, to cover as much of this large surface as possible with ornamentation. This, if yielded to, is a great mistake. Rather one is called upon here to use restraint in the choice of ornamentation and extremely good taste in the selection of design and its execution.

The second style is very much on the general order of the super-frontal just mentioned. It is a cloth as long as the altar and falls from the front of the mensa anywhere from seven inches to a third of the distance to the floor.

This is finished with a fringe, and also offers opportunity for ornamentation. However this style is the least used of the three. (See Style II, illustrated.)

The third style, and probably the most desirable of all, is a cloth as wide as the center panel of the altar, or say a third of its length if the altar is of normal dimension. It extends over the edge of the mensa to within a span of the floor. While the surface of this hanging is smaller, it offers the best opportunity for decoration of any of the styles. It is also finished with a fringe and at times edged with an ornamental galloon or ribbon in some ecclesiastical design. (See Style III, illustrated.)



ALTAR ANTEPENDIUM
Illustrating Style III
From "Evangelische Paramentik"

The Pulpit Fall

The hanging known as the pulpit fall is made of the same material and shade of color as the altar antependium. It is as wide as the pulpit desk. Its length will have to be determined more by a proper sense of proportion than by definite rule; but caution should be observed in not making it overly long. It is finished with a fringe; it may also be edged with an ornamental galloon.

The possibilities of adornment in this case are somewhat limited, as not every ecclesiastical symbol will be in place here. One must remember that this is the place of the preached Word and harmonize the choice with this.

Symbols of the Word, of the Holy Spirit, of our Lord, and of redemption, are the most desirable. Occasionally a verse of Scripture is found embroidered on this hang-

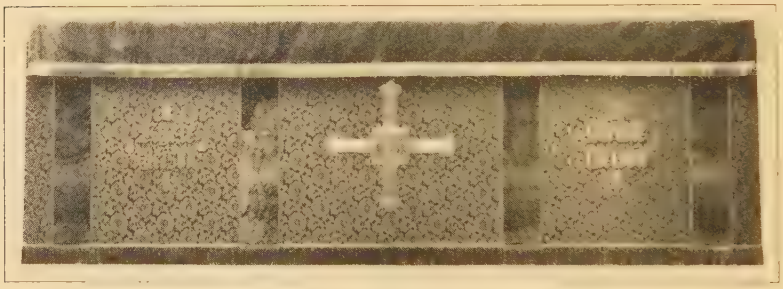
PULPIT FALL—WHITE DAMASK
Designed by A. R. Mowbray & Co., Ltd., London, England

ing and a companion verse on the lectern fall. Very little can be said in favor of such a choice of decoration as the main object, that of conveying some definite testimony through symbolic color and design, is thus lost. Further such a fall becomes extremely monotonous to the beholder, especially if the season in which it is used is a long one.

If the pulpit is an exceptionally fine one, carrying much of the symbolic or decorative in its own embellishment, a pulpit fall is not to be desired. The altar antependium will contribute the purpose of the colored parament all the more pointedly in such a case, and the pulpit Bible markers will give the necessary touch of day or season color there. An unnecessary use is as much to be shunned as over-decoration.

The Lectern Fall

This hanging is similar to the pulpit fall in all particulars. The desk form of lectern is the only style of lectern where this fall can be used properly. Here, too,



FRONTAL AND SUPERFRONTAL
Designed by A. R. Mowbray & Co., Ltd., London, England

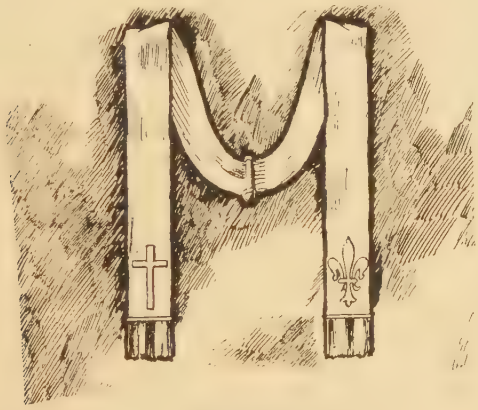
the field of symbolic expression is restricted. Symbols of our Lord, of the Word, of the Holy Spirit, of the Evangelists, of the Church, are the best for this purpose. A lectern fall is never provided for an eagle, pelican, or angel lectern. The colored markers used with any of these styles will serve the purpose.

Book Markers

Book markers are made of silk ribbon, three inches wide, in the color of the day or season, and long enough to pass through the Bible and fall from the top of the book a fair distance. A small thin rod is sewed into the

plain end of the marker to keep it from slipping through the book. The end which falls over the top of the book may be embroidered and should be finished with a neat fringe. As these markers serve a useful purpose primarily they should be made as single markers and not double with a loop of ribbon protruding from the bottom of the book. This is not only in the way of the reader but tends to tear the pages.

The markers should always be placed in the book so that the embroidery is on the side toward the congrega-



BOOK MARKER

Cox Sons and Vining

tion; and neatness in their use should not be neglected. Two markers are usually provided for pulpit use, and three for lectern use.

Smaller markers made of ribbon of the color of the day or season, an inch to an inch and a half in width, and neatly fringed at both ends, will be found very handy for use in the altar book and altar Bible. These should not be more than an inch or two longer than the height of the book in which they are used. They may be embroidered simply. Grosgrain ribbon will be found to be more serviceable than satin finished.

The Dossal

The dossal is the hanging used back of the altar to hide the bare wall when there is no reredos. Side dossals are sometimes used even when there is a reredos as additional beautification of the sanctuary.

The dossal is made of the same material as the other paraments, and if there be no cross upon the altar one may be embroidered on this hanging. Its color harmonizes with the other appointments. Every dossal will, of necessity, have to be designed for the place it is to occupy. Its size, height and breadth, will not only require study but careful observance of the proportions of the surroundings. Its finish and adornment had better be carried out on simple lines rather than force a constant clashing through over, and useless, decoration. The center of emphasis is not the dossal but the altar; and the dossal must quietly grace and not dominate its surroundings. This also must be kept in mind when some specially designed and executed tapestry is used as the dossal. Tapestries are not out of place, decidedly in place, provided they are well done and the design harmonizes with the use.

Storage of the Paraments

A case of seven shallow drawers should be provided for the storage of the paraments when not in use: one drawer to a set, one for the linens, and one for the minister's stoles. This case may be made entirely of cedar, or only lined with it: the drawers should be of cedar. The dimensions of the case should be sufficiently large so that the largest of the paraments may be laid flat in the drawer with a minimum of folding. The parament should never be folded where the surface is exposed when used as a hanging, and of course silk or damask should not be folded at all. The paraments are worthy of the best of care and handling. This case may

be placed in the sacristy or some other place *convenient* to the chancel.

The designs illustrating the three styles of altar antependia are the work of Martin Eugene Beck (✠)

RED FRONTAL AND SUPERFRONTAL—ENGLISH SCHOOL

and published with many other interesting numbers in his work "Evangelische Paramentic." Beck's ideals were of the highest order and connected with them were a knowledge of correct uses and churchly symbolism

ALTAR FRONTAL FOR EASTER—ENGLISH SCHOOL

and an ability to design artistically and harmoniously. Of course there is a decided Germanic atmosphere throughout. He entered into the manufacture of his designs for church use and did much in bringing about

a revival of this branch of ecclesiastical ornamentation. Many of his excellent designs have been reproduced beautifully by our Neudettelsau Deaconesses. Examples of this work grace a number of our American churches: Trinity Church, Reading; the Chapel of the Mary J. Drexel Motherhouse, Philadelphia; Zion Church, Easton, etc. Another "school" is represented by the other illustrations of frontals.

ARRANGEMENT OF ALTAR HANGINGS

Frontal of Granada Tapestry; Superfrontal of red velvet
Dossal and Wing Hangings of brocade

Courtesy of A. R. Mowbray & Co., Ltd., London, England

GOTHIC CHANCEL. TRINITY CHURCH, CANTON, OHIO

Chancel properly divided into "choir" and "sanctuary": distinction made in the levels. Built of marble and alabaster tile. Additional choir space, left; Baptistery, right; Sacr'sty, right. Altar level, seven steps above the Nave; with choir stalls in place, the Altar is visible *above* the stalls. Altar furn'shings: large beautifully carved brass cross, 12-branched candelabra (symbolic of the Apostles); vases; Fair Linen and Frontal

XII

PREPARATION OF THE CHANCEL FOR WORSHIP

The chancel deserves and requires reverent and thoughtful care. It must always be perfectly clean and kept in the best of order. The first duty in this connection devolves upon the sexton, but it does not end there; and it will be well to impress upon him that *the place is sacred also while he is cleaning it.*

A group of women should be arranged for by the pastor, who will schedule smaller groups of their number for the regular, and for a methodical, oversight over the care of this part of the church. These women should be organized into an *Altar Guild* and their duties summarized as follows:—The care of the chancel in general, and in particular, before worship; to see that it is in proper condition for service uses; to report any needs; to see that the proper hangings and linens are in place; that the books are in place, the markers neatly arranged.

Further, they will have charge of the furnishing and care of the linens,—laundering, care, and replacement; the care and changing of the colored paraments.

They also should have charge of the filling of the altar vases with flowers and of the removal of the flowers after service.

If it is customary to cover the altar brasses and furniture after worship, they too should perform this duty, seeing that the chancel is in as orderly condition when not in service use as when used for worship.

This work should be so planned that when hangings or linens must be changed, it be done the day before the

chancel is used for worship, and not immediately before service or when worshipers are entering the church.

A final examination of the chancel should be made by one of the group in good time before service to see that nothing has been neglected, or overlooked, and that everything is in good order. The flower-filled vases should be placed on the retable at this time.

The pastor should not be expected to, nor should he, perform such duties;—neither change altar hangings or other paraments, or dust off the altar, or put up the hymn numbers, etc. The creation of interest and the fostering of service in all these things will depend upon his inspiration; his part is proper direction; and he has in this activity a field that may be made very attractive to a large group of devoutly interested women, both young and older.

XIII

THE LITURGICAL COLORS

"The Common Service Book," *General Rubrics,* part V, page 488, directs the use of the colored paraments.

A careful study of these rubrical directions should be made by both pastor and guild so that the changes may be carried out as scheduled without error and confusion.

Certain church calendars may be obtained in which the liturgical colors are scheduled for the year. Care must be exercised in the choice of such calendar as the use of these colors varies in different communions; there are a number which describe our use correctly. The best plan is to prepare one's own by obtaining a calendar of good size and marking the name of each Sunday, Major, and Minor, Festival on the proper date and also the color to be in use that day. This should be given a place in the sacristy or near the parament chest, so that it may be consulted and correct changes noted.

The use of *Liturgical Colors* and colored hangings and vestments is not an arbitrary or recent invention or innovation. They are the development of Church use and expression through many centuries. Their object is to teach through the eye. They are symbolic, and by this means the worshiper is receiving constantly, and silently, an external comment or lesson which calls to mind the period of the Church Year through which he is passing, in which he is worshiping, and the great facts of redemption memorialized. Such contribution is not only helpful but adds its individual note to the great harmony of the worship in which he is engaging.

Thus *white* is the color of perfection, of perfect glory,

beauty, holiness, joy. It is scheduled for the great joy days, the festivals of the Godhead.

Red, the color of fire, fervor, blood, is scheduled for the great days of the Church, and for the commemoration of those who have made the good confession.

Green, the color of abiding life, of peace, nourishment, rest, finds its use in the longer teaching seasons.

Violet, the color of royal mourning, is scheduled for periods of preparation and penitence.

Black, the color symbol of the depths of woe, sorrow, utter darkness, finds but two uses in the Church's year: on the Day of days, Good Friday, and when the Church calls to humiliation and prayer.*

"There is a basis in nature for the use of the colors as prescribed. Green is the central color of the spectrum. Red is the color of highest vibration at the upper end of the spectrum and stands next to white which is the fulness of color. Violet is the color of lowest vibration at the other end of the spectrum and stands next to black which is the absence of color. Furthermore green is the common color of nature, the prevailing color of natural conditions." (F. H. Knubel.) Applied to the days and seasons of the Church Year, these colors carry with them a vivid symbolism all their own, and uniquely so.

It will be observed that frequently a change in colored hangings is scheduled to begin *with the Vespers of the day before* a certain given day. This follows the custom of the ancient Church which always *anticipated* the festival celebration with the preparatory Office of the evening before, and also preserves and observes the ancient practice of noting the change of one day to another with the eventide and the rise of the evening star.

The final rubric in this group of the *General Rubrics,*

* Note: A variation of this use of black which has both historic precedent and symbolic value, is the use of black paraments throughout Holy Week, beginning with the Vespers of Palm Sunday, continuing without interruption to the Vespers of Easter Eve.

page 489, forbids the displacing of the day or season color because of a marriage, or funeral, or Holy Communion. In other words, for example: the use of white paraments at the celebration of Holy Communion (unless specifically properly scheduled) or for weddings, no matter on what day or in what season they may fall, is not allowed; no more is it either correct or proper to use black for funerals no matter at what time in the Church Year they may be. The color of the day or season *remains unchanged,* carrying its faithful testimony to the group of believers through all conditions under which they are called to live.

CONSECRATION OF A SWEDISH PRIEST TO THE EPISCOPACY

An extremely interesting scene, illustrating the wideness of our usage. The consecration of a Swedish Priest to the Episcopacy by the Archbishop of Upsala in the Cathedral at Upsala. The candidate for Episcopal Orders stands immediately before the Archbishop and is vested in an alb. The full pontifical vestments of the Archbishop and the other consecrating Bishops with mitres and croziers are one extreme, and almost every other variety of vestment may be discovered on examination, even the black *talar* or robe and the garb of a representative of the Orthodox Greek Church; chasubles of various varieties, capes, ruffs, collars!

XIV

THE MINISTER'S PART

The minister's part in the preparation of the chancel for worship is an important one. In the first place, he should no more enter the chancel to make his preparations right before the service, and walk about here and there, than any one else. If he requires orderliness of others, and reverence, and observance of sympathetic deportment, he should be the first to observe these carefully and strictly himself.

The minister will first of all examine all things to see that the chancel is in proper order; a good rule is to take nothing for granted. Is the cross straight? Are the alms plates in their place? Are the candles ready for use? Are the books in place? Are the proper hangings in use? Is the fair linen clean? One would not think one would need to suggest such questions, but we have been in a church where the altar cross had been carelessly put back in place *turned around* and the minister had never noticed it! We have seen the minister march up the center aisle after his choir, wearing one colored stole and an antependium of a wrong color on the altar; he had never noticed it! We have seen a deacon rush up to a hymn board and begin to put up the hymn numbers while the choir was already singing the processional hymn and entering the church! Such things need not occur; a bit of real interested foresight will prevent them.

After this general survey of the chancel, the minister will find the lessons to be used at the coming service; mark the altar book; find the text for his sermon in the

pulpit Bible; and if he uses a manuscript, this is the time to put it where it belongs, on the pulpit desk, and to do all the fussing over it and with it that so often is saved for a congregation to watch. In short, he will do all things needful at this time, so that when he enters for the conduct of Divine Worship he will contribute no jarring note by some unnecessary or heedless action of his own.

XV

THE MINISTER IN THE SACRISTY

The minister should endeavor to enter the sacristy at least fifteen minutes before the beginning of the service, *and there he should remain undisturbed.* This period of time will be all too short for his quiet preparation for worship, preparation which he too needs right at this time, and which he should insist upon being permitted to have. Interruptions of this period from without should be most firmly but gently discouraged. If the pastor will say frankly why he wants this time for himself, his people will most gladly respect his wishes, and it will be a most excellent example to them as well. If he can arrange a longer period, say half an hour, so much the better: that is not a minute too long. And thankful should such an one be who need not rush from the closing period of Bible school into the sacristy at almost the last minute with hardly a moment's pause either for quiet contemplation or prayer.

If the Bible school precedes the morning service, the pastor should arrange to leave the school in sufficient time for his unhurried needs in the sacristy or see that the school is dismissed in time to allow a period of quiet between the end of the school session and the opening of service. This is not only in his own interest but in the interest of all.

Once in the sacristy and alone, these moments should not be wasted on "last things," such as preparation of announcements, a hurried glance at sermon notes (!), the choice of hymns, or even the looking up of lessons. There has been plenty of time for all these matters before this!

The pastor will want every moment he can get for quiet thought and for earnest personal prayer. The worship in which he is about to engage, the Liturgy he will conduct, the Word he will read and teach, the Sacrament he will celebrate,—all these are asking something of him, and the last they ask is *not* professional readiness. It is the call of the high and holy, of blessed privilege, of rich opportunity, of serious and searching responsibility, to him. Therefore let him kneel quietly at his prayer desk and seek that harmony of spirit which will make him a worthy ministrant in the Divine office. Here is the moment of the good beginning, which will carry through all that is to follow. There are excellent little books of devotion, little Offices of Preparation, for use at a moment like this, if he desires something to direct and aid his meditations and devotions. These may well find a place on the sacristy book shelf, and be there ready for use in these moments. A brief reading, a few of the rich collects, and then his own hungering plea for grace and strength, for enrichment, for mellowness of heart and speech: these are merely suggestive indications.

The pastor should not leave his vesting until the last moment, "when the organ begins to play," but robe in ample time and *with care*. Nor should it be necessary for him to have assistance; he is neither helpless nor does he need help to dress at other times. That his robe is not put on in any kind of fashion, or improperly adjusted, or his stole carefully arranged; that his whole appearance is one of careful neatness, is not personal vanity, but the only thing worthy of the office he holds and which he is about to administer and of the place he is about to enter. There are prayers he may use while vesting (see "Oremus," page 131); and remembering that every moment in the sacristy is to be put to the highest purpose, to one end, every act will seek some spiritual contact.

THE ANCIENT ECCLESIASTICAL VESTMENTS

A mosaic to the left of the altar in the Church of St. Vitalis at Ravenna, of the sixth century. The church was built in 526 and consecrated in 547 by Maximianus. The Emperor Justinian and Maximianus, the twenty-sixth bishop of Ravenna (546-562), are in the center of the picture, the former holds an offering dish, the latter a cross. Two clerks are with the bishop; one carries a *Textus* or Book of the Gospels; the other carries a censer. All three wear a long white garment reaching to the feet, with full wide sleeves; a narrow black band passes over both shoulders to the bottom of this garment which is the linen dalmatic; the stripes are known as *clavi*. This is an ancient form of the alb and surplice. The bishop also wears a dark olive green chasuble, and over it the episcopal scarf, the pallium.

XVI

THE ROBE—VESTMENTS

A vestment or garb peculiar to the ministrant and used by him at the time of his ministrations in Divine Worship or for ministerial or official functions is as old as the Church of the Old Covenant. There the priest's ceremonial vestments were divinely appointed. It is not unnatural that such an example and ever present use should influence the Church of the New Testament and eventually appear in a form adapted to its use. This was the fact and there is abundant evidence in existence witnessing to the use of priestly vestments at a very early period in the Church's life.

When one speaks of vestments today one must immediately describe the article or articles of dress to which one is referring; for there is one use which deals with the so-called historic vestments, and another which has become current in the course of the last few centuries. Unfortunately the so-called historic vestments are usually considered as confined to and expressive of the Roman Communion and preeminently their use and property, and it is not unusual to look upon these therefore with suspicion and distaste. Apart from the latter phase of the matter, however, strict justice must be done this use and a distinction made between the vestments which are truly historic and the continued use of the Church from most ancient days and those added in the course of time, either to force some symbolism or mark some unique official or priestly distinction. The ancient and truly historic vestments will be referred to more fully below.

Custom, in the Church of the Reformation on the Continent and from there in the American Church, more than anything else, has developed a new use in the minister's vestment for Divine Worship. This is the *black* robe. There has been very little opposition to disturb the development of this use into a *practice;* while, on the other hand, there seem to have been quite a number of things along the way to make it so.

The Church has never adopted or even approved this use formally, nor has there been formal action to the contrary. Nevertheless it exists and seems to have much of the "official" stamp about it and seems to be accepted as such without much question. One might subject it to a test or two or to an examination, and ask that it be proven *proper* for the use of the Church in the functions where it is employed. There would be the historic test; then there would be the liturgical; and then the symbolic; and finally, to be quite modern, there would be the utilitarian. What would be the result if the examination were *strictly fair?*

THE HISTORIC VESTMENTS IN USE AT THE TIME OF THE REFORMATION

1. Amice; 2. Orphrey of Chasuble; 3. Chasuble; 4. Sleeves of Alb; 5. Maniple; 6. Stole; 7. Alb. Of these the Alb, Stole, and Chasuble are the ancient group.

The use of the black robe seems to be the inheritance from a natural reaction on the part of the reformers of the sixteenth century. These men gave far more attention to doctrinal expression than to a pure liturgical practice. In liturgical matters much continued to exist as it had been, as a matter of course, due to long association and the fact that it was deeply imbedded in the life of the common people. Practices and uses built upon false foundations and expressions of false teaching and the great host of superstitions, all of which seemed to

center and thrive in the worship of the Church and from this radiate into many other relationships, passed into disuse in the course of time, some sooner, some later. The attitude in this general connection was more one of meeting the problem when it arose than of boldly and instantly dislodging and doing away with it; but when such a time did come, the problem was met more or less satisfactorily.

One can realize, therefore, why custom and practice remained wholly unchanged for a long period at some places and why there was almost instant change at others. This state of affairs related to the Liturgy and all its adjuncts, among the latter, of course, the priestly vestments.

Now these were regarded as *priestly* vestments, and with the emphasis placed on Roman sacerdotalism and the sacrifice of the Mass, the feeling against their continued use grew apace and showed itself in varying degrees up to open repugnance and violent objection. Yet the caution was oft repeated and the advice was oft given not to disturb the common people in their attachment to accustomed uses.

One is not surprised, therefore, to find a wide looseness of practice,—if one may call it "practice,"—in this particular connection. One or another of the reformers or priests loyal to the movement would appear for Divine Worship clad in a monk's habit, or at another time in his university garb, or some other time in a doctor's robe: just as he might happen to feel, because of his intense reaction to the "abominations" attendant upon the celebration of the Mass. And strange to say, the same men, under other circumstances, would use the churchly vestments! Practices certainly were loose; rules,—when there were such things,—were inspired or affected oftener by personal attitudes than anything else,—likes or dislikes, prejudices perhaps. The results

were unfortunate, and have been far-reaching and long continuing; for they made for disorder and a great variety and confusion in practice and an attitude toward all of these matters in general that too frequently is one of sufferance rather than genuine appreciation when it is not altogether superior to and disdainful of an inheritance that should be treasured.

But customs were forming: some new, some revolu

THE HISTORIC ALB

The ancient vestment used for the celebration of Holy Communion ever since the days of the Apostolic Church.

tionary; and, while this category of churchly expression was looked upon as *adiaphora*, things unnecessary (!), it gradually assumed a somewhat settled condition; one must qualify this immediately by saying that such was not necessarily *general* to the Church, a universal use, but usually confined to and expressive of the attitude of a section only; e. g., one of the petty kingdoms or even one of the cities and its environs.

One section of the Church would use the garb which eventually becomes the black robe of the present; another maintained the symbolic and ancient vestments in their entirety; still another confined this to the more historic alb, stole and chasuble; and still another used only the alb. To this wide variety of practice the *Kirchen Ordnungen* (Church Orders) of the sixteenth century bear constant witness. All possible uses existed side by side in the same Church; but one does not find that the use of vestments was entirely abrogated at some places. These people were still too near old, long-standing and cherished customs; their feeling for these was innate.

Luther and his fellow reformers did not look upon the retention of vestments as a sin; neither did he regard their abolition as a sin, as long as the common people were not offended thereby. He says distinctly: "Pictures, bells, eucharistic vestments and the like, I hold to be free." And in his *Formula Missae* he writes to Bishop Hausmann: "We agree that they may be used freely, provided pomp and luxury be absent; for you please not God the more by blessing (consecrating, ministering) in vestments, nor the less by doing so without them." Simplification of use naturally and gradually followed, and in course of time the swing over to the *Talar* or *Chorrock* brought a predominating use that almost became universal. The genesis of this vestment, in all probability, may be traced back to the garment that would correspond with the present cassock and to the garb common to university uses.

But one other possibility remained to be tried out and introduced *as a custom;* this was the effort of another branch of the Reformation and the "use" of *no robe or vestment at all* resulted. This, like a good many other things, came to America, too!—and, sad to say, found a home in the Church in America.

But when Muhlenberg came to America he brought a clerical robe with him; it had been made for him in London, after the English pattern. His example served two purposes. It revived a long disused practice, namely, wearing a vestment at Divine Worship; and it set up the black robe as the example. The ministers of the Swedish churches, however, had maintained the custom of their homeland and used the alb.

The wide variety of uses remains to this day, actually from the one extreme to the other, and all within the same Church! One might feel some strangeness if one attended Worship in one of our churches where the custom is to use the eucharistic vestments; but one would be forced to realize and admit,—and that according to the Church's teaching,—that such use is a perfectly proper one, as proper as the use of the black robe in another.

The American Church's use,—where a vestment is used,—is the black robe. "Where a vestment is used" —one can hardly credit what that implies, remembering our history, our traditions, our heritage, our assertions! Yet it is true; there are churches where even the black robe will not be permitted, and where an opposition exists that is both decided and determined. To what ends prejudice and refusal to learn,—even what we are! —will go! Here and there, but only very occasionally, one will find the use of cassock, surplice and stole. Men do not like to be known as "individualists," even when they may be conscientiously trying to break the way to better things. Somewhat more widely used is the so-called Saxon Alb, worn over the black robe and used at Celebration of Holy Communion. A growing practice is the use of the stole in the liturgical colors worn with the black robe; at least an evidence of a "feel" for a more churchly vestment. A growing disuse of the "bands" is to be hailed as a good step forward. Another

most interesting development is the ever growing practice of vesting choirs in cassock and cotta, a silent witness to something more than "looks," and a trend toward better things. One wonders how long the church whose choir is vested in cassock and cotta will take to realize the anomalous situation when its pastor continues to wear the black robe, and one wonders what objection there might be to his adopting the historic vestment for his own ministrations: why should the *choir* have it and the pastor *not* have it?

A SWEDISH BISHOP VESTED
Alb, Cincture, Cape or Dalmatic, Mitre, Crozier; also wearing Pectoral Cross

No matter how widely the use of the black robe has become a practice of the Church, or how well intrenched it may seem to be in some sections, there can be little question about the unchurchliness of this robe as *a service use*. The purpose of this book is to deal with a normal church use, historic and correct. For this reason it is necessary to speak frankly and straightforwardly. It is necessary to say some things frankly here.

The black robe always will remain what it always seems to have been, an academic gown transplanted to another atmosphere; related it is true, if one cares to admit the stricture that the Church of the Reformation was born in a university. It is a gloomy thing; used where joy and purity should be typified. It has utterly

no connection with the historic vestments of God's ministers, which run back to such an antecedent as the Divine appointment in the Old Covenant. It is clumsy and without symbolism. It is liturgically a stranger, out of place. It is uncomfortable. Too often, it only serves to advertise some academic degree, instead of clothe the minister of the sanctuary; and is that not true? Is he not ministering in the sanctuary?

While one is thankful that *this* robe is used as widely as it is, and wishes that it might be universally used, realizing all the while the unyielding prejudice against things miscalled "catholic" and the reaction to no robe at all because of this prejudice that will not accept historic enlightenment, still one cannot name it what it is not, and cannot feel that association will distinguish it from other uses. Perhaps one should "apologize for it and put the most charitable construction" possible on it, and try to look upon it as a *distinctive* use, carrying it back if it is at all possible for some kind of historic precedent, to the fact, for example, that it was used at times as a "preaching robe." But one trembles at the thought of calling it the *distinctive church use* of the Church of the Reformation in the face of university, college, and high school commencements! And this in the Liturgy of the Church; certainly one is not happy to own this as a *distinctive* use!

As long as we use it, however, let us not call it a "gown," and let us try to get away from the academic form or style, and leave our "hoods" at home when we go to church!

The Historic Vestments of the Minister

The proper churchly and historic vestments of the minister are the cassock, the alb or surplice, and the stole, for general use, and the simple linen chasuble in addition for the Administration of Holy Communion and

for use on high days. Where the general custom is the use of the black robe, the use of the alb or surplice may mark the man as an individualist. This would of course be most unhappy, and a reputation not to be desired, no matter how sincere the individual might be and thoroughly correct in the practice and well within his ecclesiastical rights. Perhaps custom will change, as it has in times past, more than once, and the Church will realize more and more its historic treasures and practices,—and use them.

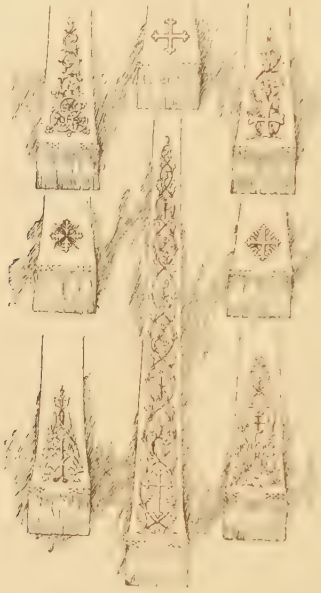
The *cassock* is a tightly fitting garment as regards the body from the waist upward, but full and flowing below. Its usual length is about to the ankles. It is open in front from top to bottom but fitted with buttons and button holes at short intervals throughout the whole length and is always worn buttoned up. It has a narrow standing collar fitting tightly to the white collar, with a small step in front. It is the first garment put on by the minister while vesting and should be worn while he is in the sacristy, or when he enters the chancel or sanctuary to prepare for service, and when he meets people after the services in the church. It is usually made of black serge.

The *alb* differs in form in different places. It is not unlike a *surplice* in some respects; but it is longer, falling to within about eight inches of the floor, while the surplice is usually knee length. It has tighter fitting sleeves, while those of the surplice are full and flowing. The opening at the top is large enough to put the garment on over the head comfortably. It is not gathered around the neckband as is the surplice. It is usually made of a very fine linen. It is the second garment which the minister puts on when vesting.

The *stole* is a narrow band of silk, narrow at the back of the neck and over the shoulders and gradually widening to the ends which are finished with a fringe. It is

adorned with embroidery, and worn around the neck pendant over both shoulders, extending about knee length.

Stoles are made in the color of the day or season and



STOLES

A variety of designs proper for the following uses: The most ornate design: Christmas, Easter; the I H S, Advent, Lent; the intertwined circles and tre-fo'ls, Trinity; the Chi Rho, Whitsunday, Reformation, Apostles' Days, etc.; the simple crosses proper for any color and any use.

Courtesy of Cox Sons & Vining, Inc.

their use is governed by the rubrics scheduling the change of the paraments; in other words, the same color stole is used by the minister as the liturgical color of the day. The use of a black stole Sunday after Sunday, especially when there are colored hangings, is decidedly incorrect.

Very neatly embroidered stoles, which are not expensive, can be procured; and an entire set should be

provided and used, or none at all. The stole is the third article used in vesting, and completes the minister's attire for general service uses.

The *chasuble* is distinctly the vestment for use at Holy Communion. Since ancient times it has been known as

THE CHASUBLE

"the vestment." Its original form was circular with an aperture in the center for the head; it fell over the shoulders and would need to be gathered up over the arms to permit freedom of movement. It is now usually made of a broad back piece extending down the back and a narrow front piece; these are connected over the

shoulders. It is made of linen, silk, damask, or velvet. It is embroidered.

The simple linen chasuble is the best use, however, and the one to be desired. It is worn at celebrations of Holy Communion, on high days, etc., and is put on as the final vestment. When this is used, it is proper to wear a *cincture*. This is a narrow band of linen in the form of a girdle. It is made long enough to carry around the waist twice, to be tied at the one side, and to fall a short length. It is worn *over the alb*, and confines the ends of the stole. It is fringed. It is not embroidered.

AN ANCIENT CHASUBLE, UPSALA, SWEDEN.
Worn by Jakob Ulfsson.

The foregoing embodies a perfectly historic use,—antedating the Reformation by many centuries it is true,—thoroughly in conformity with the principles and doctrines of the Church of the Reformation. It also is the present, *and has been the unbroken*, use of large sections of the Church in Europe.

THE CONSECRATION OF ARCHBISHOP SÖDERBLOM, PRIMATE OF THE CHURCH OF SWEDEN, IN THE CATHEDRAL AT UPSALA, SWEDEN, NOVEMBER 8, 1914

XVII

THE MINISTER IN THE SANCTUARY

When the minister has had time for preparation in the sacristy, he will enter the sanctuary with a realization of what he is about to do and with a desire and resolve to accomplish it as perfectly as possible. If he has had to hurry from one thing to another, vest at the last minute, hastily pick up this and that, and enter as the sound of the organ dies away; or if he has been engaged in talk with more or less well-meaning deacons or pestered with last minute announcements-to-be-made,—he will be utterly unprepared and just as much out of tune. One or another of these conditions will go with him, influence him, mark his actions, throughout the entire service. Which shall it be?

The minister in the sanctuary is *officiating.* He is himself of course, but he is not pleasing himself or acting only for himself. He is the minister, *servant,*—the pastor, *shepherd,* of his congregation, conducting their worship the while he is offering his own; ministering to them as "God's minister"; using the appointments of the Church in the mode of worship formally established by the Church for this end.

In the holy place, using holy things to holy ends, the minister needs to observe and live the spirit of worship; for this is the primary purpose in the gathering together of his people and himself, the *worship* of God. His conduct, his carriage, his every action, the way he approaches the altar and enters the pulpit, the way he walks, the way he sits down, even the smallest of actions, all require careful attention. He must have a real sense

of orderliness, of the fitness of things: and if he lacks this he must study to acquire it: for while he ministers his every action is before his people, and he is not only leader but *example*. If he wants them to worship, he can uplift them; if he is careless or indifferent, they too will be so; if he feels himself superior to the appointments of the Church, he need not complain when his people follow his poor and individualistic example in that and other embarrassing ways later on. He is not there to impress people with his personality or his ideas and to dominate the hour of worship; nor is he there to hurry through certain "forms" and expend a great deal of effort in a sermon production. He is the servant of God! and the servant of the Church! and the servant of his congregation! And he owes everything to these and pays much that is due when he forgets self, keeps self out of sight, and in singleness of heart strives to worship and to serve.

He owes to his God and to his people an earnest, prayerful preparation for the preaching of the Word, which is but a part of the worship. He owes to His God just as earnest preparation for the worship he will conduct and offer. He owes his Church and his people a careful use and interpretation of the appointments which have been established for Divine Worship. And what does he not owe himself?—where his own heart and life are so deeply concerned! These all demand personal expenditure, personal application at other times; but the results will be evident in the sanctuary at the time of worship.

The Liturgy which he conducts will not be a mere collection of forms, if he has studied it and found its age-old beauty. He needs to become thoroughly familiar with it in every detail: its parts, its requirements, its rubrics. He needs to be *word and action perfect*, not in a formal spirit, but responding to the spirit it truly

inspires and demands, worshipfulness. He needs to realize its harmony, its unity, its completeness, its purposefulness, its symbolism. He will not place violent hands on any part of it, or think *he* can improve it here or there, once he has found its real spirit; and that he cannot find, use it as long as he will, unless he seeks it. His sense of true worship, of careful exactness, of harmony and loyalty, will make him very careful in its use and interpretation. When he reads he will read correctly *and exactly as there;* he will enunciate clearly, he will not declaim; he will seek in every way to "minister in the spirit." His people will soon realize that he *is* leading them in *worship,* and that it is not "form" but life's truest expression.

Occasions arise when the minister will be assisted at Divine Worship, or when a number of ministers will be present for participation in some particular service. Whatever the occasion and whatever the number, their gathering in the sacristy before service should not be looked upon as an occasion for a pleasant visit or be given over either to general or light conversation. Quietness and meditative preparation is as essential for all as for one. A devout prayer for the direction of the Holy Spirit and of self-consecration to the ministry about to be performed offered by the pastor or that one who will conduct the office is certainly not out of place.

Arrangements of the part to be taken by the assistant or assistants and other details of the service should not be left to these last moments; and a rule of orderliness and conformity to the customary practices of the local church should be enforced.

It is exceedingly bad taste, liturgically speaking, to parcel out the various acts of worship to different readers in order to give each minister present something to do. This not only makes for disorderly breaks in the conduct of the particular liturgy being used, but creates

needless confusion and walking about in the chancel and sanctuary. The chances are that someone will forget just what he has been asked to do or get nervous over doing it and probably forget how and then will go into conference right then and there with the pastor about it or else do something else disturbing—even talk across the chancel in a "stage whisper,"—his own acknowledgment, by the way, of admitting that he is offending at a time when orderliness should prevail. What an effect all such things have on a supposedly worshiping congregation! There is not the slightest excuse for anything of this kind to arise in God's worship in His House; and it never would if the spirit of true devotion possessed and there was a sense of the fitness of things. There is much in *knowing* how Divine Worship should be conducted; and if one does not, in being willing to learn and obtain a technical knowledge of such matters.

When a pastor is assisted at Divine Worship, a simple and orderly rule on which to proceed is to have that one who will not preach the sermon conduct the entire liturgy. Usually the assistant minister is asked to be the preacher of the occasion. This then would give the pastor complete charge of the service and naturally obviate any possible embarrassments due to strangeness either of method or surroundings. However, if the pastor is the preacher,—and is this not what he really should be remembering his office and his relation to his people?—then the assisting minister should conduct the liturgy but with these exceptions:—If it be at The Service, the pastor will conduct the liturgy through the Declaration of Grace, the assistant then begins with the Introit and continues through the Offertory. If there is no celebration of Holy Communion, the pastor imparts the Benediction. If there is a celebration, the pastor officiates throughout the Communion Office, the assisting minister acting only as the assistant at the Administra-

tion. At the Administration the pastor administers the host and the assistant the wine, the pastor pronouncing the Blessing at the altar. An interchange in the administration of the elements, first one administering one element and then the other, should not be made. Remember that this action is *pastoral* throughout, and for that reason the pastor should perform the strictly pastoral functions (in his relation to *his* people); e. g., the Declaration of Grace, the Sermon, and the Office of Holy Communion and the Benediction.

If the service be Matins or Vespers the same general rule noted above would hold good.

PART II

DIRECTORIUM LUTHERANUM

A DIRECTORY OF THE NORMAL WORSHIP OF THE CHURCH

As one opens one's Service Book to the Orders provided for the conduct of Divine Worship, one finds a studied, prepared mode of procedure and expression, and imbedded in this here and there certain directions governing the use of the form.

This group of formal Orders is The Liturgy of the Church in the widest sense. In a narrower sense the Order known as The Service is The Liturgy of Holy Communion. Matins and Vespers are spoken of as Orders; that is, established and authorized formularies for the conduct of worship at these hours; or as Offices; that is, the liturgical activity engaged in.

This whole body of material or The Liturgy in its widest sense, is published or issued formally by the Church; the words are "Authorized by . . ." Hence this whole body of material: the forms, the rubrics, etc.,—is officially expressive of, and intended for use in, the worship of the Church.

UPSALA CATHEDRAL, UPSALA, SWEDEN
Gothic

I

THE LITURGY

The Liturgy of the Church embraces the whole body of established formulas for public worship and any correlated matter of liturgical character. These may have arisen to their degree of formalism by custom, use, or official authorization but appear in the external life of the Church as definitely established forms and uses. In this sense "The Common Service Book" may be spoken of as The Liturgy of the Church. This is also spoken of as the "Use" of the Church; in this case "Use" is a technical term meaning what the Church approves, accepts, and practices.

But strictly, and historically, speaking that formula or order of public worship which is used strictly for the Celebration of the Lord's Supper is The Liturgy,—The Liturgy of the Holy Communion.

Naturally the fuller meaning covers a very wide compass, deals not alone with the forms themselves of The Service and the Major Offices, but with all Orders, such as, The Baptism of Infants, Confirmation, The Burial of the Dead, Marriage, etc., and with custom, certain definite actions or ceremonies, rules governing the Calendar and the Church Year, and appointments of every liturgical character for worship. This large body of liturgical material exhibits the Church at worship in every age, preserving customs from the most ancient times as well as contributions of every age since, which have met the test and express the true demands and purposes of worship. Perhaps this is the surest indication that liturgical formularies and customs are not dead

forms and antiquated rites: for the spiritual life of the Church must be as expressive of growth and progress as must be the external; and the Church will always use in her desire to express her worship that which will harmonize with her truest character and purpose, whether it be new or old; but it will stand the rigid test of the age-old harmony and meet the standard of her life's traditions.

The sacredness of such formularies is first in their associations and purposes and then in the centuries of the worshiping Church's history. Their purity depends on the Church's guardianship;—as is her very soul, so is her spirit; as is her spirit, so is her external life. Here too, faith and works, not in the sense of merit but as the truest exhibitions of living faith, are joined together. Their test is first in what they serve: then in what they exhibit; and then into what they call and inspire,—their effect upon the worshiper. Their life is not in a dry, cold, and hollow formalism, nor in a methodical, machine-like exercise, nor merely an obedience to the apostolic admonition to decency and order; but essentially a living, fervent outpouring of worship in all its desires to respond to the ever blessing gifts and call of the Divine.

The Church, if she is true to her Lord and His call and commission, can never be a slave to a body of forms or customs unless she is losing her very life; but she can and does best express herself—and always has striven to!—in a life filled with sacred custom and hallowed rite because she is *living memories* and preserving the victories which these memories have inspired.

The Liturgy of the Church does not exhibit the life and spirit of any one age. It has passed through many stages of development until it became the body which is our priceless heritage today. The line of descent can be definitely and clearly traced.

There are indications in the New Testament both of orderliness and definiteness in the worship of the Apostolic Church, and in addition to this the natural atmosphere of the Old Testament Church's liturgical worship is carried over; and this most certainly maintained its influence.

Very clean cut liturgical remains are found not many generations after the apostles themselves: bits of the Liturgy, customs, directions, prayers. Soon a little prayer book in this section of the Church, an entire liturgy in another. Then the liturgies of the Church of the East and of the Church of the West. All the time life is expressing itself in custom; worship is expressing itself in custom, in rite, in form; many of these survive, some do not.

The Western Church grows far and wide; so too, does her life expand; so too, her expression in externals: her formal worship is not the least of these. It expresses her every tendency. It becomes the depository, the storehouse, of treasures genuine and artificial, beautiful and ideal, sham and illusionary. Her tendency toward power and authority burdens it with ponderous weight of ornament and detail. Her loss of the deeply spiritual and centralization in externals throw effect upon the merely formal. But let it not be forgotten that all the while the Church *is* depositing in her treasure house "both *good* and bad." Sporadic efforts here and there for a cleansing always serve to emphasize the great center of pure usage and the more anciently tested and tried heritage, and to keep alive a love for the beautiful and the ideal. Some of these accretions may resist the effort to cleanse, and others may be added in the course of other years, awaiting another effort to cleanse; but the treasure remains there, the ancient heritage.

The period immediately preceding the Reformation found the Church's Liturgy a vast body of material, a

ponderous machinery of worship, a mass of rite and ceremony. To the reformers whose ideal was a return to, and restoration of, the true and pure, the profoundly simple things of faith and life, this must have been a "treasure" they either had no desire to possess or hesitated to examine and administer. Yet they did,—in strangely different ways.

UPSALA CATHEDRAL, UPSALA, SWEDEN
Interior, Gothic

Out of this condition grew a great number of *Kirchen Ordnungen*, Church Orders, issued, for example, by Luther in response to personal and other appeals, by anything from a bishop who wanted to reform his diocesan use, or the officials of a tiny hamlet, to a duchy and a kingdom. These Orders covered a wide variety of matters that had to be directed; among these were the

public worship of the Church, the form of Holy Communion, the Church Year, other forms, customs, etc. *All had something to say as to how the Holy Communion was to be celebrated.* But what a variety of uses and disuses these Orders present: their multiplicity is both interesting and astonishing; but strange as it may seem, all of them exhibit some central touch with the historic.

UPSALA CATHEDRAL
One of the Transepts; Tomb of Gustavus Vasa

Some are wholly and frankly revolutionary in their sympathies, in their simplicity and newly arranged order. Others are just as conservative and bent on preserving that to which they had been accustomed, but purified and somewhat simplified. Naturally the latter class preserved a larger body of historic use than did the former;

but the former did not depart from it utterly: there are some surprising remains where least expected.

The Liturgy of the "Common Service Book" is the consensus of the practice exhibited in the better group of sixteenth century Church Orders (Cf. Preface of 1888, CSB, page 529). What ceremonies we have are just as truly allied with this historic group; and through this group we inherit the heritage of the past and the application of pure principles to its preservation and continued use. Thus the line of descent is definitely historic. *The use of the Lutheran Church is as pure and historic as that of any other Communion, and truly exhibits the simplicity and purity of the practice of the Ancient Church.*

The real object of The Liturgy and Offices is to lead to, and give expression to, corporate worship (congregational). The primary desire is to serve unto the highest devotion and make unto edification and not preserve historic forms: these are a means to this end. But while they do preserve and continue historic forms, they do this that they may be a constant testimony of, and commentary on, the spirit in which men and women of ages past, and whose heirs we are, approached their God. It follows, that while "practice makes perfect" in other spheres, practice here without knowledge and appreciation and love will not suffice to gain the object which should be in view always. The liturgical reason why is not enough, there must be the historic reason why *and the spiritual reason why!*

The minister will study The Liturgy of the Church in order to know its antecedents, its history, its meaning, its harmony, its symbolism, its spiritual power and eloquence. He will study it as the means to and of worship, in the spirit of devotion, that he may rightly and sensibly guide his people in their devotions. He will seek to teach his people to know its story, its mean-

ing, the richness of its treasure, and how to use it unto edification and make it as it must be to him, the expression of sacred moments and the means to spiritual enrichment. The forms themselves are inspiring, but how much more this all is enhanced when one realizes that through these, through these very prayers, these very canticles, the very words that we are using, countless throngs of men and women through the long centuries past have lifted up their hearts to God, and I am joining mine to theirs here in these latter days. . . . "I believe in the Communion of Saints" . . !

II

THE RUBRICS

Here and there throughout the Liturgy and Offices are found sentences printed in italic type, preceded with the paragraph mark—¶. These sentences are called *rubrics* and govern the use of these various orders. The name is derived from the ancient custom of writing heads or marking divisions of subjects in manuscripts in *red* ink. When printing was invented this practice was continued. In church service books, whether manuscript or printed, directions were likewise indicated in red.

A rubric is to be considered a formally authorized direction governing the conduct of worship or some other ecclesiastical action or matters relating to both. They are imbedded in The Service and the Offices to direct what is to be done, what may be done, and how it may or shall be done. They are either definitely directive, "shall," or permissive, "may."

There are two classes of rubrics in the "Common Service Book." Those immediately associated with the act or form, as the rubrics of The Service; for example the first: *The Congregation shall rise, and the Minister shall say.* Those known as the *General Rubrics,* see page 488 *seq.* These latter are additional to the service rubrics; sometimes they are only directive; sometimes explanatory and descriptive. It is well to note the formal expression found here: "These General Rubrics, together with the Rubrics appointed in the Services, are a directory for the conduct of Divine Worship." There is a very large body of necessary information contained in these, stated simply, clearly, concisely, with all of which the minister must be thoroughly acquainted and be able to use intelligently and correctly.

THE SANCTUARY. TRINITY CHURCH, NORRISTOWN, PENNSYLVANIA

Italian Renaissance, American adaptation

A correctly appointed Sanctuary: including the chancel step, the sanctuary level is five steps above the Nave. Tomb-form Altar embellished with large Trinitarian Symbol, Crosses and Roses of Sharon; the Mensa is one piece; in it are carved five Crosses, symbolic of the Five Wounds of our Lord; it is covered with the Fair Linen. Two Gradines and the Reredos rise back of the Altar; in the center of the Gradines is the Throne for the Cross, barely visible back of the Missal Stand. The panels and upper wall are covered with mosaics. The Altar is furnished with the Missal Stand only, which is correctly placed for regular service uses. The Cross is on the Throne; two Sacramental Lights are placed on the upper Gradine on either side of the Cross; the ends of this or the lower Gradine are the correct places for the Altar Vases. Vesper Lights are placed on the lower Gradine. A Credence or Wall Bracket holds the Alms Bason and Offering Plates.

III

THE SERVICE OR THE HOLY COMMUNION

During the singing of the Hymn (1),* the minister properly vested (2), enters the chancel quietly and reverently, with his hands folded before him (3), and offers his devotions (4) before and facing the altar (5). The minister does not ascend the altar steps to the altar (5a) but remains on the choir level (6), taking his position immediately in the center facing the cross (7).

The Hymn having been completed, the minister turns to the congregation and says, *In the Name of the Father, and of the Son, and of the Holy Ghost* (8). The congregation responds, *Amen* (9). Still facing the congregation, the minister addresses the congregation, saying, *Beloved in the Lord! Let us draw near . . . . grant us forgiveness* (10). Then facing the altar (11) he kneels (12), and says the Versicles (13), *Our help . . . . Lord;—I said, ... Lord* (14); and the Confession, *O Most Merciful God. . . .* At the end of the Prayer of Confession, the minister rises, turns to the still kneeling congregation, and pronounces the Declaration of Grace, *Almighty God . . . . unto us all* (15). The congregation responds, *Amen* (16). After this response the congregation rises and remains standing to the end of the Collect for the Day (17). The minister goes to his stall and remains standing.

The Introit for the Day (18) is sung by the choir (19), the congregation unites (20) in the Gloria Patri (20). As the Psalm of the Introit is being sung, the minister

* The numbers in the chapter text refer to descriptive and explanatory notes grouped at the end of the chapter, p. 135ff.

goes from his stall to the altar, ascending the steps to and remains facing the altar during the singing of the Gloria Patri.

Then with hands folded and head bowed, the minister recites the first petition of the Kyrie (21), *Lord, have mercy upon us.* The choir and congregation respond, singing, *Lord, have mercy upon us.* He recites the second and third petitions likewise, the choir and congregation responding to each.

The minister then raises his head and joyfully says, *Glory be to God on high!* The choir and the congregation respond, singing the Gloria in Excelsis (22). After the Gloria in Excelsis has been sung, the minister turns to the congregation and says, *The Lord be with you* (23). The congregation responds, *And with thy spirit.* He then calls them to pray, saying, *Let us pray,* and facing the altar prays the Collect for the Day (24).

The Collect for the Day ended, the congregation is seated. The minister, remaining (25) at the altar, takes the altar book (26), and, standing before the center of the altar (27) facing the congregation, announces the Epistle for the Day, saying, *The Epistle* (28) *for the*— (here he shall name the Festival or Day)—*is written in the — chapter of* — (29) *beginning at the — verse.* He then reads the Epistle so that he is heard by all, enunciating carefully and avoiding any tendency either to read rapidly or with declamatory effect (29a). The Epistle ended, the minister says, *Here endeth the Epistle for the Day.* The choir then sings the Gradual for the Day (30), the minister remaining at and facing the altar.

After the Gradual, the minister turns to the congregation and announces the Gospel for the Day (31), saying, *The Holy Gospel is written in the — chapter of the Gospel according to St. — beginning at the — verse.* Hereupon the congregation rises (32) and sings, *Glory be to Thee, O Lord.* The minister then reads the Gospel

for the Day, and when it is ended, he says, *Here endeth the Gospel for the Day,* and immediately turns to the altar and places the altar book on the missal stand; the congregation sings, *Praise be to Thee, O Christ.* Then the minister, with hands joined before him, and the congregation unite in the confession of the Creed (33).

After the Creed is said, the congregation is seated. The minister descends the altar steps to the chancel, and standing there before the altar but facing the people, announces the Hymn (34). During the singing of the Hymn the minister may enter the sacristy for devotions preparatory to the Sermon (35), or he may occupy the stall nearest the pulpit. *Then shall follow the sermon* (36). *The sermon ended, the congregation shall rise and the minister shall say, The Peace of God . . . . Christ Jesus* (37). Immediately after the Votum, the minister leaves the pulpit and goes to and faces the altar.

Then shall be sung the Offertory (38) *at the close of which the congregation shall be seated.* The minister then distributes the offering plates (39) to the deacons who then receive the offering (40). During the reception of the offering the minister may retire to his stall, or remain quietly before and facing the altar. The deacons having received the gifts of the congregation return to the chancel immediately where the minister receives the plates,—in the alms bason, if there be one,—and turning goes to the altar and offers a brief prayer of blessing (41). He then places the plates (and bason) on the sanctuary credence bracket (42), the deacons meanwhile retiring reverently and quietly (43). The congregation should rise when the minister receives the gifts and remain standing until the end of the prayer of blessing.

The minister then returns before the altar (44) and with hands folded before him, offers the General Prayer (45), the congregation uniting with him in the Lord's Prayer (46). *Then shall be sung a Hymn* (47); the

congregation should stand during this hymn; the minister may remain before and facing the altar or retire to a stall.

If there be no Celebration of Holy Communion (48), the minister turning to the congregation and standing before the center of the altar, shall pronounce the Benediction, the congregation responding, *Amen.* Then shall follow the Recessional Hymn (49).

But if there be a Communion, the minister remains at and facing the altar during the hymn (50). At its conclusion he turns to the congregation and extending his hands before him, as in blessing, begins the Preface, saying, *The Lord be with you* (51); the congregation responds, *And with thy spirit.* Then with hands folded before him he says, *Lift up your hearts* (52); the congregation responds, *We lift them up unto the Lord.* Again he says, *Let us give thanks unto the Lord our God;* the congregation acknowledges, *It is meet and right so to do.* The rubric directs, *Then shall the minister turn to the altar* (53) *and say* (54), *It is truly meet, right, and salutary . . . . Everlasting God.* Immediately after these words the minister shall use the Proper Preface for the Day or Season (55); and after the Proper Preface he shall say, *Therefore with Angels . . . .* (56) *. . . . and saying:* then shall all join in singing the Sanctus (57), *Holy, Holy, Holy . . . . highest.*

Then the minister turns to the congregation and invites them to pray, saying, *Let us pray.* Then with hands folded, eyes closed, head uplifted, in a moderately quiet tone but most solemnly and slowly he prays the Lord's Prayer (58); the congregation in deepest reverence joins silently in their hearts in this prayer, and at the end sing, *Amen.*

Then the minister repeats the Words of Institution (59) in a somewhat louder tone, but slowly and enunciating very clearly. At the words *took bread,* the minister

takes the paten (60) with the bread in his hands and holds it before him (61). At the conclusion of the first part of the Words of Institution he replaces the paten on the corporal on the altar. Again at the words *took the cup,* he shall take the cup filled with wine in his hands (62) and at the conclusion of the Words of Institution he shall replace the chalice upon the corporal on the altar. *Then shall the minister turn to the congregation and say: The Peace of the Lord be with you alway.* The congregation sings, *Amen* (63).

Then shall be sung or said the Agnus Dei (64). The minister remains at and facing the altar during the singing of the Agnus Dei. *Then shall the communicants present themselves* (65) *before the altar* (66) *and receive the Holy Sacrament.* The minister then takes the paten (67) and beginning at the Gospel side of the chancel administers a host to each communicant (68) saying, *Take and eat, this is the Body of Christ, given for thee* (69). After he has communicated all before the altar with the bread he returns to the altar, deposits the paten, takes the chalice, and administers the wine to each communicant saying, *Take and drink, this is the Blood of the New Testament, shed for thy sins.* When he has communicated all with the wine, he returns to the altar, deposits the chalice, and turning to the communicants pronounces the Sacramental Blessing, *The Body of our Lord . . . . everlasting life* (70). After this blessing has been pronounced those at the altar retire in quiet order to their pews (71, 72).

When all have been communicated, the minister turns to the altar and covers the sacramental vessels with the veil (73). *Then shall the congregation rise, and the Nunc Dimittis may be sung or said* (74); during this the minister remains at and facing the altar. This completed, the minister still facing the altar and with hands folded, says, *O give thanks unto the Lord, for He is good* (74a),

to which the congregation responds, *And His mercy endureth for ever.* The minister then offers the Thanksgiving (75) and the congregation responds, *Amen.*

Then the minister turning to the congregation opens his hands as in blessing, saying, *The Lord be with you* (76), after which he folds his hands; the congregation responds, *And with thy spirit.* He then says, *Bless we the Lord;* and the congregation responds, *Thanks be to God.* Then with arms outstretched straight from the body, the minister blesses the people, saying, *The Lord bless . . . . peace* (77); the congregation responds, *Amen* (78).

The minister turns to the altar for his devotions and the congregation bows in silent prayer (79). Then the Recessional is sung, during which the minister retires to the sacristy (80).

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NOTES ON CHAPTER III

1—*General Rubrics,* I, 484. "A Hymn of Invocation of the Holy Ghost may be sung at the beginning of all Services." A hymn appropriate to the day or season is likewise permissible.

This will be the Processional Hymn when there is a vested choir. The fact that it is a processional hymn does not affect the sphere of choice; it always must be a Hymn of Invocation or of the Day or Season.

When there is a processional, the minister enters *from the sacristy* and does not follow the choir. He enters the chancel during the last stanza of the hymn or at a time sufficiently long before to permit his reverent.devotions. He remains before and facing the altar until the *Amen* after the hymn.

The congregation rises at the beginning of, and remains standing throughout the entire hymn.

Choir vestments consist of a cassock and cotta, and for women a cap in addition. The cotta is a short surplice with simple but flowing sleeves. It is never embroidered.

The choir gathers *quietly* in the choir room after vesting and forms in the order of the procession; *complete silence and perfect order and deportment* must be observed. Immediately before the beginning of the processional, the minister recites a brief collect, the choir sings *Amen.* Reverence and order must be observed throughout the entire service.

Prayers for the Choir

When vested. Cleanse me, O Lord, and keep me undefiled, that I may be numbered among those who, having washed their robes and made them white in the

Blood of the Lamb, stand before Thy throne and serve Thee day and night in Thy temple. Amen.

Before Service. O Lord, open Thou my lips, and purify my heart, that I may worthily magnify Thy glorious Name; through Jesus Christ, our Lord. Amen.

After Service. Grant, O Lord, that what I have sung with my mouth, I may believe in my heart, and strive steadfastly to fulfil to the honor of Thy glorious Name; through Jesus Christ, our Lord. Amen.

See also "Oremus," page 132.

2—See above, page 95 ff.

3—It is well to realize the need of such directions as these. This and others, as they may appear in the course of these directions and notes, may seem to be trite minutiae; but the temptation of loose hung arms to swing, or of one hand to clutch at stole or robe the other swinging the while, is all too apparent. Then too, all actions, postures, appearances, are to be reverent and conducive to reverence. Directions are offered with definite purpose in view, the harmony of worship, and not as mere formal actions or gestures or postures.

The minister should not carry a service book. This should be in its proper place on the missal stand on the altar. Another may rest on the step where he kneels or on the litany desk. The hymnal should be in his stall.

4—For the minister's altar devotions see "Oremus," page 136.

As the minister walks from the sacristy to the altar, let him say to himself:

Who shall ascend into the hill of the Lord; or who shall stand in His holy place? He that hath clean hands, and a pure heart, who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord; and righteousness from the God of his salvation.

Then as he comes before the altar, let him first rever-

ence, then kneel and say: Glory be to the Father, and to the ✠ Son, and to the Holy Ghost. Amen.

Do Thou, O Lord, in all things, I beseech Thee, direct and rule my heart and lips so that I may praise Thee with the spirit and also with the understanding; give unto me the preparations of heart which are from the Lord,—an open mouth to show forth Thy praise, a wise and understanding heart to receive the knowledge of Thy truth, and to praise Thee for all the glorious things which Thou hast done, a spirit of supplication to seek those things of which we have need; through Jesus ✠ Christ, our Lord, to Whom with Thee and the Holy Ghost be all glory and honor, world without end. Amen.

The suggested "reverence" as the minister comes before the altar is decidedly in place: an humble bowing of the head and inclination toward the altar and its enthroned cross. "Crossing oneself" is good *Lutheran* practice. Luther himself directed it in his *Small Catechism;* at this time it is an act of worship and self dedication. One crosses oneself thus: Using the right hand with fingers drawn together loosely first touch the forehead, then the breast, then the right shoulder, and then the left. This differs from the *Roman* signing in that the last action is reversed, but follows the most ancient known and harmonized with a very old and beautiful interpretation of the symbolism: "Our Lord Jesus came down from heaven, became incarnate and was crucified for me, and entered into my heart."

5—*General Rubrics,* I, 484. "The Minister may face the Altar except in such parts of the Services as are a direct address to the Congregation." This is the general rule governing the interpretation of all sacrificial and sacramental elements of the services and is technically spoken of as "orientation"; that is, "facing the east." In this way the posture of the minister before the altar accords with the interpretation and is an external indica-

tion or guide. The rubric is permissive; that is, this may or may not be done. Historic use knows no other method than "orientation." A general use of this is desirable. It serves to interpret the Liturgy properly, and makes for uniformity in practice.

Sacrificial acts are such as are offered to God. Sacramental acts are those which emphasize the giving of God to the worshiper.

5a—When The Service begins with the Introit, the minister goes to the altar immediately, and there offers his devotions.

6—The posture of the minister before the altar during his devotions is a purely personal action. He may kneel or stand as his heart may prompt him to do, although kneeling is the more expressive of self-humiliation and deep devotion and in addition has historical warrant of wide usage and great age.

When the congregation kneels for the Confession of Sins, he also will kneel at this time.

7—See *General Rubrics,* II, 485, ¶2.

Where a litany desk or prayer desk is provided, its place is in the front center of the chancel.

The minister on the completion of his private devotions and of the processional, rises and goes to the litany desk before which he stands facing the congregation. Here he begins The Service.

8—This is called the Trinitarian Invocation. It is a declaration in Whose Name the worship is conducted and an invocation of His presence. Only if it be interpreted as an act of reverence would the minister face the altar for the Invocation; and if thus interpreted to be consistent he should bow and cross himself as he repeats the words. However usage favors the first interpretation.

9—A liturgical response which indicates agreement and consent; it also expresses the certainty of faith. It is of Hebrew origin; it means, *Yea, yea; it shall be so.*

(Cf. "Small Catechism," Conclusion of the Lord's Prayer.)

10—Called an Invitatory because it i n v i t e s to confession.

11—Because a sacrificial element.

12—At the middle of the first altar step or at the litany desk when there is one.

13—Versicle, a little verse. It consists of a short, brief, simple sentence of Holy Scripture, usually from the Psalms, and the answer or response. It is employed in many connections in all services.

14—*General Rubrics,* II, 485. Responses: Amens, Versicles, etc., as a general rule should be sung by the congregation. In the Confession of Sins, they *may* be said.

15—This is commonly spoken of as the Absolution. In the highest and fullest sense of the term, as conveying the very essence of the gracious declaration of the Gospel of Jesus Christ, the Saviour, it is an absolution; but technically and liturgically speaking it is not, and therefore must be spoken of as the Declaration of Grace or of Forgiveness.

This is a sacramental act: the minister is officially declaring God's gracious mercy to all who are truly penitent and have confessed their sins. It is not a "priestly" act or function, but *pastoral,* in conformity with our Lord's institution.

16—With this Amen the preparatory part of The Service is completed. This introductory action was, in pre-Reformation times, and remains in the Roman rite to this day, strictly confined to the priest's preparation in the sacristy for the Mass. It is a definite testimony to the cleansing of the Liturgy at the time of the Reformation and of an application of evangelic principles to its true restoration.

17—See rubric of The Service, page 9. The congrega-

tion remains standing until the Amen is sung after the Collect for the Day.

18—The Introit marks the historic and formal beginning of The Liturgy proper.

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When the Holy Communion is celebrated and the Order for Public Confession has been held on a previous day or immediately preceding The Service, The Service

begins with the Introit for the Day (*General Rubrics,* 403).

The Introit is the remnant of the Psalm sung at the entrance of the celebrant to go to the altar; it derives its name from this entrance. With but very few exceptions it is composed of verses taken from the Psalms or Old Testament Scriptures. Its structure consists of an antiphon (a short verse sung before, leading to the thought which is to follow and musically introductory), a psalm verse (representing the entire Psalm used formerly), the Gloria Patri and the same antiphon repeated.

The Introit announces the fact or central teaching of the day. It is a *variable* part of The Service: a proper Introit being provided for every festival, Sunday, minor festival, and other service appointments in the Church Year. (See the Propers, page 37 *et seq.*) It is therefore a very important link in connecting the spirit of the Church Year with The Service,—the public worship of the faithful,—and vice versa.

Frequently Sundays are named from the first word of the Introit in Latin, as *Gaudete,* the Third Sunday in Advent; *Invocavit,* the First Sunday in Lent; *Cantate,* the Fourth Sunday after Easter, etc.

The Introit, Collect, Epistle, Gradual, and Gospel for the Day are known as the *propria,* propers, for the Day; that is, those parts of The Service which vary as distinguished from those which do not: those parts which are to be used on a certain Day and cannot be *properly* used on any other. On the use of the Propers see *General Rubrics,* I, 484. For the *sources* of the Introits see "The Church Year," *in loco.*

19—The Introit is distinctively a function of the choir, since it, like a herald, announces that which is to follow, the key-note of The Service, the fact of the Day or its specific teaching in the light of the Church Year.

A single voice should sing the antiphon, the choir taking up the Psalm, the congregation uniting in the Gloria and the choir repeating the antiphon. Excellent musical settings for the Introits are available.

When it is not possible to interpret the Introit in the manner just described, the rubric (*General Rubrics,* II, 485) permits the reading of the Introit by the minister, choir and congregation singing the Gloria. When read by the minister, he should stand on the chancel level and *invariably face the congregation* (he then is acting as the announcer), turning and going to the altar only as the Gloria is sung.

20—Spoken of as the Lesser Doxology; a very ancient ascription of praise to the Holy Trinity, voicing a positive confession of the true faith. It follows the introit verses which almost always are taken from Old Testament Scriptures and the Psalms in the Offices, as a sign that they are not being used with a Jewish but with a Christian intention and as connecting them with Christian use.

21—The Kyrie is an humble plea for mercy. It is Trinitarian in address and form. It has been called the Lesser or Minor Litany, and is one of the Church's most ancient forms of prayer, coming into the use of the Western Church from the earliest Liturgies of the Eastern Church and known to have been in use in the city of Rome when the language of The Liturgy still was Greek.

A litany is a short form of supplication with alternate petitions recited by the minister and responses by the congregation. For a permissive use of the Kyrie see *General Rubrics,* II, 485.

22 The Greater Doxology, also known as the Angels' Hymn, beginning with St. Luke 2:14 and enlarged into a hymn of praise and glory to God for His great goodness. The authorship is quite unknown although it has

been attributed to various ancients. It has been in use in the Church, in the east as a morning hymn in earliest times, in the west since about the sixth century. Since the sixth century it has been used as the great introductory hymn of praise of the Communion Office. It is always used on festival days and when there is a Communion.

There are certain times in the Church Year when the depth of sorrow and repentance penetrate to the exclusion of the feelings of the highest joy, such as the seasons of penitence, the Lententide, the Holy Week; at such times another canticle or even a hymn may properly be used instead of the Gloria in Excelsis, but not if there be a Communion (*General Rubrics,* II, 485).

23—Called the Salutation. It is scriptural. It is a mutual wish of blessing and exhortation to the incitement to, and to the uplifting of the heart in, prayer.

As the minister repeats these words, he opens his hands and arms before him as in blessing and invitation, bending the arms outward from the elbows, the hands open toward the people.

24—The Collect is so called either because it is gathered from the authority of the Scriptures which form the Liturgical Lessons of The Service, or because in this one prayer the many prayers at the gathering together of the people for worship are collected, or it is called so because it is the first prayer at this gathering together of the faithful. In these last two the historic origin lies.

The Collect for the Day probably originated in the prayers which were said on Sundays or other holy days when the people gathered in the larger churches in Rome and with their priests went in procession to the church or place where the particular celebration of the day was appointed; this was called the station or stational church.

The Collect is a strictly western form of prayer. It is concise, short, and wonderfully expressive in its terse

language; normally it is just one sentence long. It has a very definite structure: the address to God; the ground upon which the prayer is offered; the petition; the benefit hoped for as a result; and the mediation and ascription called the termination.

The Collect harmonizes with or draws its inspiration from the key-note of the day celebrated; it usually has a marked relation with one or another or both of the Liturgical Lessons. It is the principal prayer of The Service. It varies with every festival or day, there being a proper appointment for each and every one. It is one of the Major Propers. Its use is very carefully directed in *General Rubrics*, I, 484. For the sources of the Collects see "The Church Year," *in loco*.

25—The earliest custom connected with the reading of lessons of Holy Scripture at Divine Worship, of which there is definite trace, is the use of two ambons or elevated reading desks located well in front and to the sides of the apse and toward the people. From each of these in turn certain lessons were read by different readers. It is therefore perfectly proper to read the Liturgical Lessons from a lectern or reading desk.

But this early custom gave place to one which became well-nigh the universal practice of the Church, and has been this for many centuries, namely, that of reading the lessons from before the altar. This at first was done from a lectern or ambon located on the chord of the apse, it seems, and immediately before the altar; and then directly from before the altar proper, no lectern being used, the reader or assistant holding the scroll or text.

There is a peculiar fitness in reading the Liturgical Lessons from the altar. The Divine Word as announcement and teaching is first declared to all from the place where later the Divine Word is administered to each individually as seal, token, guarantee. Then too, the reading of these particular lessons at this particular

time has always been invested with a high ceremonial character, both as to place and method; the endeavor has been to emphasize their special setting and specific object.

26—Since the Liturgical Lessons are printed in it. Of course there is not the slightest objection to reading them from an altar Bible if that be desired.

For centuries before the invention of printing, all

A MINIATURE FROM AN ILLUMINATED PONTIFICALE—SHOWING THE ORDERING OF A DEACON

service books were manuscript. The earliest service books merely contained an indication of the lessons, a catch word or phrase where they began; later an indication of the beginning of the passage. The lessons then were written in full in a special book or books. The book of the Liturgical Gospels, very anciently called the *Textus,* ofttimes was not only richly and beautifully illuminated but most wonderfully bound, precious metals

and precious stones being used for the embellishment of the binding: the finest and most valuable form was none too good for the precious Word! At times these books would rest upon the altar at celebrations; in some other cases they would be carried to the altar in procession attended with every mark of honor and reverence. It is very easy to find the natural genesis of many of the existing ceremonies of the Church when one views the deep expressions of spiritual life; as for example here, rising for the reading of the Gospel.

27—Since the days of the ambons referred to above in note 25, distinctions have been made in a number of ways between the reading of the Epistle and the reading of the Gospel. They were read from different desks by different readers; their reading was attended with distinctive ceremonies. Then when one ambon came to be used instead of two, the Epistle was read from a lower level, the Gospel from the highest.

After it became customary to read the lessons from the altar proper, the *place* of reading at the altar was distinguished: the Epistle was read from the south corner (the church being orientated,—to the right as one would look toward the altar); this then was called the Epistle Corner, and that side the Epistle Side. The Gospel then would be read from the north corner, the Gospel Corner. This practice is not objectionable, although the simpler is suggested.

28—The Epistle for the Day and the Gospel for the Day are known as the Liturgical Lessons; that is, those particular portions of Holy Scripture appointed to be read in The Liturgy of the Holy Communion, and to be distinguished from any other Scripture lections which might be read in conjunction with them at that time or at any of the Offices.

This series of specially chosen and appointed lessons forms the Lectionary. They vary with every festival

or day and are known also as the Proper Lessons; they are also called the Pericopes; that is, sections, chosen portions of Holy Scripture. These definitely chosen sections displaced the original method of reading Scripture, the *lectio continua* or continuous reading of book after book, and of course is traceable directly to the influence of the developing idea of the Church Year. Fairly authentic tradition traces the arrangement of the Gospel pericopes to Jerome.

The Epistle was generally spoken of as the *apostolus,* the apostle, since most of the selections were taken from the epistolary writings of the New Testament or the Acts of the Apostles; later Old Testament selections appear here and there in the course of the year and the Epistle becomes known as *The Lesson.*

The Epistle prepares for the Gospel; it also contributes its own element to the teaching of the Day; a number of times in the course of the year it is the lesson which states the historic fact of the festival celebration; e. g., Ascension of our Lord; Whitsunday.

29—The formal rubrical announcement of the Epistle, see page 10, should be followed exactly. Besides announcing where the lesson is found, its connection with the Day is also noted, and this is important as a needed formal announcement in The Liturgy. Thus,—"The Epistle for *Christmas Day,*—or, *for Invocavit, the First Sunday in Lent,*—or, *for the Twentieth Sunday after the Festival of the Holy Trinity,*—is written in the — chapter of the *Epistle of St. Paul to the Romans,*—or, *the Epistle of St. James,*—or, *the Prophecies of Isaiah,* —beginning at the — verse." Do it exactly, carefully, clearly, and as directed in the rubric.

29a—The minister should be careful of his reading and speaking at all times; but The Liturgy in all its parts and particularly the reading of the Word demands the most careful and clear reading and enunciation. Per-

sonal idiosyncrasies or mannerisms in pronunciation, or tricks of voice, or declamatory or oratorical reading have no place here, or for that matter anywhere else in Liturgy or Offices. Also the tendency to read rapidly or in a sing-song monotone should be guarded against. The Word is for the people and every effort should be made to have them hear and understand. It would be well for the congregation to follow the reading of the lections in their own service books.

30—The Gradual for the Day, another of the variables of The Liturgy, see the Propers, CSB, page 37, derives its name from the ancient practice of singing this response from the *gradus* or step of the ambon. It was sung after the Epistle while the reader was descending the steps and the reader of the Gospel was ascending the steps of the ambon, later, of the altar. It is now the remnant of the Psalm originally used in its entirety at this time. It usually consists of a Psalm passage and a number of verses. It is to be sung by the choir, and comprises a distinct liturgical action. Its peculiar function is to echo and enlarge the teaching of the Epistle and feel for or announce or introduce the Gospel to which the Epistle is a sort of herald companion.

During the Lententide (See Propers in CSB) the verses are known as the Tract, acquiring that name from the way in which they were sung, "by one voice without break." The Tract is wholly associated with seasons of humiliation and penitence, and was sung slowly and mournfully. During the post-Easter season (which see in the CSB) the Gradual is known as the Alleluia, because it is thus introduced and its invariable tone is that of great joy.

The Gradual contributes very definite touches to the teaching of the day, revealing the careful effort made to develop a complete harmony in the choice of all Propers. Excellent settings for the Graduals are available.

For sources of the Graduals see "The Church Year," *in loco.*

The use of the Gradual is permissive, see rubric, page 10. When it is omitted the Hallelujah, that is, the threefold Hallelujah, an abbreviated remnant of the Gradual, or the Sentence for the Season may be sung (See page 190, CSB). The Sentence for Lent is printed in The Service and is a permissive use instead of the Graduals found with the other Propers.

If the minister has read the Epistle from the epistle corner of the altar, he goes to the gospel corner while the Gradual or Sentence is being sung. He will face the altar during the singing of the Gradual, the Hallelujah, or the Sentence, and only turn to the congregation when he announces the Gospel.

31—The Gospel for the Day is that specially chosen and appointed lection from one of the four Gospels which *shall* be read at the Celebration of Holy Communion on a specific day. Thus there is only one "Gospel for the day." It is never displaced by any other lesson. When other major services or celebrations of Holy Communion follow during the week, and specific Epistles and Gospels are not appointed for those occasions, the Liturgical Lessons for the Festival or Sunday preceding are to be used. (Cf. *General Rubrics,* I, ¶ 4, The Propria, page 484.)

The reading of the Gospel has always been given special honor. There is not a single liturgy in existence anywhere, from the earliest on, which does not make specific provision for the reading of *The Gospel.*

The series of Gospels used throughout the Church Year in all probability had a definitely chosen nucleus; this of course was inspired by the earlier practice of associating certain events recorded in the Gospels with definite anniversary dates. It must be admitted that sometimes these dates were rather arbitrarily deter-

mined. But the one demanded the other, and the other emphasized the one. The observance of such events annually is the germ of the Church Year; the lessons, certain Gospels used on these days, the beginning of the

KREUZKIRCHE, INTERIOR, DRESDEN, GERMANY
Renaissance

Gospel pericopes. Study of this in its bearing upon the Church Year and the arrangement of Gospel lections for Festivals and Sundays in both harmonious and orderly way is ascribed to the Latin father, Jerome. Of course

there have been changes and additions since; and others no doubt will be made as need of additional appointments arises.

With but minor variations, the Epistles and Gospels as appointed in the "Common Service Book" represent the historic use of the Western Church.

32—The central position it occupies,—the climax of the pre-Communion Office,—its great message and value, the honor shown it, bring the announcement of *The Holy Gospel;* simple, but profoundly stirring: for here is the declaration of the Way, the Truth, and the Life in Jesus, Lord of lords and Very God of Very God, Saviour and King.

This marks the climax of the first part of The Liturgy, anciently distinguished as the *missa catechumenorum,* the Mass of the Catechumens or the *pro-anaphora,* from the *missa fidelium,* the Mass of the Faithful or the *anaphora;* the former being that part of the Liturgy up to the Offertory or Preface, the latter the Communion Office proper from which all but the faithful were excluded. The climax marks the Word read, announced, declared to all. One other climax, its companion, will again be reached only at the Communion,—actually, at the Reception.

Originally the people stood throughout the entire service; later they sat, right on the ground or floor; but as early as the fourth century definite proscriptions appear commanding all to arise and stand during the reading of the Gospel.

The *Apostolic Constitutions* say: "When the Gospel is read, let all the presbyters, and the deacons, and all the people, stand very quietly." This,—standing,—is a means whereby special honor is shown to the Gospel. Many rich and great ceremonies clustered about this reading; all designed to emphasize its outstanding import and to crown it with every honor.

The books in which the Gospels were written, called sometimes the *Textus* later the *Evangelistarium,* were ornamented with gold and precious stones, carried in formal procession to the place of reading, held by specific servers, read by specific ministers. Certain lights were lit at this time; incense was burnt during the reading; all uncovered, bishops removed their mitres, kings their crowns, staves and weapons were laid down; all was quietness, order, attention; all stood slightly bowing in posture of deepest reverence, for these are the words of the Lord Jesus or the narrative of His life and work.

The Doxology, *Glory be to Thee, O Lord,*—an ancient commentator says of this, "We respond, 'Glory be . . . . Lord,' for sending us the Word of Salvation."

The response after the reading, *Praise be to Thee, O Christ,* is adoration of Him who is therein declared and thanksgiving for the grace offered.

33—The Creed may be said or sung (Cf. rubric). Whether said or sung it is by all, for it is the formal confession of the Faith; and immediately following the reading of the Epistle and, in particular, the Gospel, it is a definite appropriation and confession of the Truth. That which has been read, and we have heard with our ears, we receive in our hearts, and confess with our lips.

The Creed derives its name from the first word of the symbol in Latin, *Credo,* I believe. Two Creeds are appointed in The Service. The one is the Nicene or speaking more correctly the Nicaeno-Constantinopolitan, the other the Apostles'. *General Rubrics,* II, 485, definitely governs their use in The Liturgy.

The Apostles' Creed is the development and enlargement of the Apostolic Baptismal Creed or Formula. The Nicene finds its germ therein likewise, but is the formal doctrinal expression of the two Oecumenical Councils, Nicaea in 325 and Constantinople in 381. The fuller expressions of the latter creed deal very definitely with

the Faith "as received by us from the Fathers" in our Lord and in God the Holy Ghost:—the Nicene, the doctrine of our Lord's Divinity; the Constantinopolitan, the doctrine of God the Holy Ghost.

This fuller creed has always been the "communion creed," that used in the Communion Office. It is the oldest of creedal uses in The Liturgy, but its place there has been quite varied in different sections of the Church. It appears in Western Christianity in different national churches at different times and does not become a universal use until about the twelfth century.

The Apostles' Creed as a liturgical use of the Western Church enters about the eighth century, but also requires many years to become a widespread use. The Western Church from the time it began to use a Creed in The Liturgy has always used it immediately after the Gospel.

34—This is *the* Hymn of The Service. It is to be a very strong link between what has preceded and what is to follow. It therefore must convey the spirit of the Liturgical Lessons or that phase of the one or of the other which is to be the basis of the succeeding teaching, —the Sermon,—or it must harmonize with the Day or Season.

The announcement of any hymn, when and if necessary, in the services should always be made as simply as possible: "Hymn number 129." Where there are hymn boards or service bulletins conveying the necessary information announcement of hymns is quite unnecessary. To go right into the hymn without any announcement is a practice much to be desired; the smoothness, dignity, continuity of the service are not to be interrupted or impaired by even a momentary interruption. Reading a stanza,—which so many insist on calling a "verse"!—or the entire hymn is one of the most superficial and useless things a minister can do. This is usually mere emotional declamation, and most times ex-

ceedingly poorly read: for at best, there are very few who can read a hymn *properly*. And why read it when every one has it before them and it is to be sung in a moment?

Do not mutilate a hymn, or announce in the course of it, "Omit the next, and sing the last stanza." Do not select it unless all of it is to be sung.

35—The quiet of the sacristy is the place for a moment's devotion before entering the pulpit. In this seclusion one can reach for that grace which is so much needed for the teaching to be imparted. Here, too, is the best place for devotions and not on the altar steps or bowed over the pulpit desk; these latter places mean ostentation and hurry in devotions and too often look like mere pious gestures, and can hardly be classed as good example.

Quiet and alone-ness are what are needed, and the entire period of the singing of the hymn means a far richer opportunity for the seeker. Leave the sacristy during the last stanza of the hymn and enter the pulpit immediately.

If the minister must occupy the stall during the hymn, let him sit there quietly; don't slouch, and don't cross the legs! Don't fidget about and leaf over manuscript, or fish for a watch, or glasses, or handkerchief! If the minister doesn't want to sing,—and pray, what excuse has *he* not to?—then let him sit there quietly at least with his hands folded and eyes closed and *listen* to the song of praise or prayer. One doubts whether much meditating or praying can be done with the singing of his congregation ringing in his ears.

36—The Sermon! What shall it be? What *is* it to be? If one follows our Lord's command and apostolic precedent, it is to make disciples, to declare the good and gracious will of God; to call to repentance and announce Divine Grace; to work, to constrain, to teach

the observance of all things He commanded. Surely that is explicit! *The Teaching* of the Word!

The Church of the Reformation has always been the preaching Church, the Church of the Pure Gospel; but it is well to remember that preaching is not homiletical invention or gymnastics, but a most sacred opportunity for the pastoral cure of souls as well as the evangelist's voice of declaration and invitation.

Here the chords of full harmony so perfectly balanced in The Liturgy must reach the soul of the preacher. The Teaching must be in this harmony. There is an old rule in more than a few of the old *Kirchen Ordnungen* that the Sermon must be on the Gospel for the Day. That or some closely related text or topic would be an excellent rule to follow, for after all the Gospel remains eternally new. The so-called "popular" preaching, topics of the day, dissertations on political questions and civic movements, pious, platitudinous essays, and the flaunting of the individuality of the average popular preacher,—what place have these in the Divine Liturgy and in the face of the commission to preach Christ crucified and *Him alone?*

The Sermon is *not* the highest point of The Liturgy; it is the teaching, the application, *of the Word which has been read or announced;* it is its practical application.

37—This Apostolic Blessing is sometimes spoken of as the Votum. It is proper to raise the hand in gesture of blessing as it is pronounced. Immediately after it has been said, the minister should leave the pulpit and go to and face the altar during the singing of the Offertory Sentences.

38—The Offertory rightly consists of three parts: The Sentences, *The sacrifices, etc.,* or *Create in me, etc.;* the reception and placing of the Offering; and the General Prayer.

As appointed in The Service, each of these appears as

a distinct liturgical or service action, although in reality the three are but so many parts of one. The Offertory Sentences originally varied with the Season or Day and were the verses sung during the gathering of the gifts. The Offertory Rubric (See The Service, page 13) indicates the ancient use of variable verses, and permits the use even now of Offertory Sentences other than those appointed immediately in The Liturgy.

The present use of the Offertory Sentences should not be interpreted *as connected with the Sermon or Votum*, but as introductory and inspirational *to the offering of gifts.*

It is perfectly proper to have a quiet, brief interlude played on the organ after the Votum and while the minister is distributing the offering plates, and then to sing the Sentences as the offering is being received.

39—The offering plates are placed upon a sanctuary credence bracket. If an alms bason is also used, this too will be placed there. The empty plates should never be placed upon the altar.

40—The offering of gifts in the course of The Liturgy is a very ancient practice of the Church's life of worship. Here originally the gifts of bread and wine for the Celebration of Holy Communion and for the poor and widows of the parish were received and blessed with thanksgiving and prayer.

The offering of our gifts of money *is an act of worship* and not a mere "collection." It is to be very carefully emphasized as a formal act of the congregation's worship and a distinct part of The Liturgy,—in particular, of the Offertory. Compare the first Offertory Sentences.

The "offering" of the gifts at the altar in behalf of the givers by their pastor with prayer and blessing is a consecration of these gifts to the service of God.

41—The minister may say audibly or quietly, a brief prayer; as, for example, the following:

Almighty God, be pleased, we beseech Thee, to receive these gifts which we humbly offer Thee, and bless both them and those who are offering them, unto Thy service for the glory of Thy holy Name; through Jesus Christ, our Lord. Amen.

This may justly be considered an innovation; possibly the use suggested may in itself be its justification. However the apparent action on the part of the minister at the Presentation of the Offering, see *Rubric,* p. 14, CSB., would naturally, devotionally and liturgically seem to require a word of offering or blessing. Innovation or not, the action is not out of place and is liturgically permissible.

Another practice has been injected here which also has some justification but is met with opposition from those familiar with the structure of The Liturgy. The practice is the singing of such verses as "We give Thee but Thine own, etc.," and "All things come from Thee, O Lord," and the Doxology, "Praise God from Whom all blessings flow." One is not so much interested in analysing mental reactions in connection with the act and the singing and the coupling of the two together, as one is in finding proper justification for such use. Apparently this would not be justified in the light and spirit of the *Offertory Sentences,* the first part of this three-fold Offertory, and wherein the sentiments included in such other verses have already served to dedicate the action. Other verses at the time of Presentation would therefore appear as mere repetitions and wholly unnecessary. Abundant opportunity is given for the use of *other* Offertory Sentences *but at the place appointed* in The Liturgy (Cf. above, note 38).

42—The rubric, page 14, permits the placing of the offerings upon the altar, the place of sacrifice:—the sacrificial gifts offered by the worshiping people; this is

not always convenient, therefore the suggestion of the use of the credence bracket.

43—Custom has centered on this place for the rendition of an "offertory anthem" sung by the choir. It is to be observed that the rubrics do not mention this

LUKASKIRCHE, INTERIOR, DRESDEN, GERMANY
Romanesque

possibility. Considering the real structure of the Offertory, that it is three-part, it is a questionable use at this place, custom notwithstanding. The Offertory should not be broken by the insertion of something really extraneous; its harmony of Sentences, Offering of Gifts,

and General Prayer is to be considered both as a whole and progressive in expression. *After* the General Prayer would be a far better place for an anthem if it is really needed.

An anthem is not to be looked upon as a mere choir piece or musical performance; this and all other activities of the choir are but parts of *the worship.* The choir is not on exhibition or demonstrating its musical proficiency; it is a part of the worshiping congregation and its separate functions must contribute to the harmony of The Liturgy and the worship in general. For this reason the choice of choir music such as anthems, etc., must be made a matter of careful study.

If an anthem is sung at this time, the minister goes to the stall and remains there until the conclusion of the anthem when he returns to the altar for the General Prayer.

44—*General Rubrics,* II, 485.

Before the General Prayer is offered, the minister, according to this rubric, should announce any special petitions, desired intercessions, or specific matters which should be remembered in the prayer offered at this time. These petitions then should be included in the General Prayer at the place indicated.

There is probably no richer opportunity in all the public worship of the Church than this in which to bring home to the congregation their fellowship in prayer, their privilege and duty of interceding for each other and awakening their brotherly sympathy in the needs of their suffering and sorrowing fellow members of the Body of Christ.

45—The General Prayer is the descendant of the ancient Prayer of the Offertory, originally, in the earliest liturgies extant, of great length; then later in the form of bids to prayer and the respondent petitions.

The General Prayer of The Liturgy is paragraphed in

order that the congregation may add the intercessory respond, *We beseech Thee to hear us, good Lord,* at the end of each paragraph.

The General Prayer (*General Rubrics,* II, 485) is always offered when there is a Communion. As its name implies it is the *general* or *common* prayer of the Church for all things needful.

It is customary in many sections of the Church to ring the tower-bell while and whenever the congregation is praying the Lord's Prayer. This ancient custom antedates the Reformation and is one worth preserving for its simple purpose of reminding the absent ones, the sick and sad, by its ringing, of the Prayer that is being said, and inviting them, calling them, wherever they are to join in that Prayer. If the Lord's Prayer does not follow the General Prayer, the bell would be rung when the Prayer is used in the Communion Office; likewise at Matins and Vespers. From this use the bell has been named the *Vater Unser Glocke.*

46—*General Rubrics,* II, 486. This rubric requires specifically the omission of the Lord's Prayer in connection with the General Prayer when there is a Celebration of Holy Communion or when one of the Occasional Offices,—for example, the administration of Holy Baptism or Confirmation,—follows. The *Amen* then follows the Termination of the General Prayer immediately. The purpose of this rubric is to guard against repetitions of this most holy Prayer, which may make its use either merely formal or trite.

A slavish following of the appointments of The Liturgy and of the Offices, when their use is related or combined, and a failure to familiarize oneself with the careful directions of the various rubrics will eventuate in the repetition of the Lord's Prayer as many as four, possibly five times in one service! This, of course, should not be; nor is it intended so to be; nor will it be so if

the rubrics are followed in the simple way they direct. Perhaps an example will not only illustrate the case in point but serve to direct to the better way. It is customary at times to combine the Order for Public Confession with The Liturgy of Holy Communion. Taking this union as it stands the Lord's Prayer can be used three times: once in the Order for Confession; again after the General Prayer; and last after the Preface in the Communion Office. According to the rubrics the Lord's Prayer should be used but *once,* and that after the Preface in the Communion Office. See the second rubric, p. 403, CSB.; *General Rubrics,* II, p. 486.

Specific direction as to the use of any Occasional Office will be found in the rubrics prefacing each Office. The place for the use of many of these Offices in connection with The Liturgy is after the General Prayer.

General Rubrics, II, 485, directs the invariable use of the General Prayer appointed in The Liturgy when there is a Communion; but permits the use of other general prayers, see page 253 ff., or of the Litany, page 236, or of a selection of the collects, page 207, at other times.

Under the phrase *or any other suitable prayer* permission is included for the use of any appropriate prayer whether written or *ex tempore,* the so-called "free prayer"; *but* the emphasis is to be placed on the word *suitable!*—meaning not only the place and the time but also the prayer content. An *ex tempore* prayer requires as much care and devout thinking out and preparation as the sermon and should not be left unthought of until the moment of use.

General Rubrics, II, p. 486, notes: "After the *General Prayer* the Minister may make any needful announcements." One realizes instantly that when one comes to the subject of "Announcements" at the Services one faces a trying problem and in some cases a very delicate question. The one and best way out of an unfortunate sit-

uation, the Parish Bulletin, is unfortunately not possible in every congregation; but the making of announcements *is* present in every one of them.

There is nothing quite as destructive of the spirit of worship and disturbing to the spirit of the worshiper, pastor included, as this complete and jarring break gratuitously thrust into the harmony of The Liturgy. Usually this body of announcements deals with parochial matters with which all specifically concerned are entirely familiar; for that reason there really is no necessity to make them. (One wonders just how much of it all is remembered!) And, speaking entirely from the standpoint of The Liturgy and the object of the congregation's gathering, if the announcements deal with matters extraneous to parochial life, they have no business to be injected into a service.

There are announcements that deserve to be made, and they should be made here and in a dignified and simple manner. But there are many that the pastor should absolutely refuse to make. Take the stand once and the worst part of the trouble will be over. Refuse to make your Sanctuary an advertising platform. One discovers that this matter can be cared for in other ways and one can train one's people to these ways, as well as to appreciation of the reasons why. When it is not possible to publish a weekly bulletin or simple announcement sheet, a notice board attached to the wall of the vestibule in some place easy of access will not only serve the purpose but do it far better than announcement by voice during a service.

Remember the rubric uses the word *needful*—confine the announcements strictly to that class.

47—There are two uses in connection with this hymn. If there is no Celebration of Holy Communion, this hymn will be the concluding one of The Service and therefore must harmonize with it. The congregation should rise

for this hymn and remain standing during the remainder of The Service. The minister will either remain at and facing the altar during the singing of the hymn or go to the altar during the last stanza and turn to the congregation at the *Amen,* and then impart the Benediction.

For this action he will raise both hands as in blessing, extending his arms at his sides straight out from the body, thus symbolizing the Cross. Nor is it improper to make the Sign of the Cross with the right hand over the congregation at the words *and give thee peace.* In making the Sign of the Cross, the thumb, first, and second fingers remain upright and the third and fourth fingers are closed, bent down against the palm of the hand.

The vertical of the cross is made first beginning at the top from a point about even with the shoulder but directly in front, the horizontal of the cross is made from the *right to the left.* The minister then folds his hands, turns to and remains facing the altar during the Recessional until such time as he turns to enter the sacristy. He should not follow the choir procession.

The second use of this hymn is in reality the *first* and the one intended in the natural structure of The Liturgy and its normal use for The Liturgy is never *complete* without the Celebration of Holy Communion. At a Communion this hymn will be preparatory to the Communion Office. During the singing of it the congregation invariably stands and the minister is at and facing the altar.

48—To repeat, The Liturgy is never complete without the celebration of Holy Communion; one almost questions whether the corporate worship of the Church is either! The infrequent use of this holy privilege is not only to be deplored, but an effort should be made to correct it as it is a part of the congregation's life which needs a "reformation."

The practice of the Early Church was *to gather for Holy Communion;* that and the hearing of the Word were their prime objectives. This practice continued in every land and age! Neither the Reformers nor the Reformation movement attacked or objected to its every Lord's Day use, but only to the superstitions and abominations of the Mass practices. Its celebration every Lord's Day is still found in some parts of the Church of the Reformation to this day. Whatever good

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or indifferent reasons may have brought about the once or twice or four or six times a year practices in this country in years gone by, they hardly obtain now. To reach the richest fund of spiritual blessing and inspiration the Church must use *every* privilege at every possible opportunity.

49—The congregation remains standing during the recessional until after the *Amen*. Then they should kneel in the pews for quiet prayer. General Rubrics I, 484.

50—The minister will do two things at the altar during this hymn. First he will offer his private prayers in preparation for the Office he is about to minister. Then he will remove the veil from the sacramental vessels, *fold it properly,* and place it on the gospel side of the altar; then he will remove the lid from the ciborium, the pall from the chalice, and open the lid of the flagon; see rubric, page 18. If time remains before the hymn is

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concluded, let him employ it in quiet prayer for his people and for himself.

51—This Salutation and Response is a mutual invocation of blessing. It is the beginning of the Preface, and with it we enter the most ancient and universally used part of The Liturgy. It should not be necessary for the minister to use a book during these sentences.

52—Called the Sursum Corda, "Lift up (your) hearts." This with the introductory mutual Salutation

is the beginning of the Preface. It is known as the common or invariable Preface because it is always used, as over against the Proper Preface, the latter being simply a portion of the entire Preface, which varies according to the day or the season and is inserted after the Thanksgiving and before the Ascription and Sanctus.

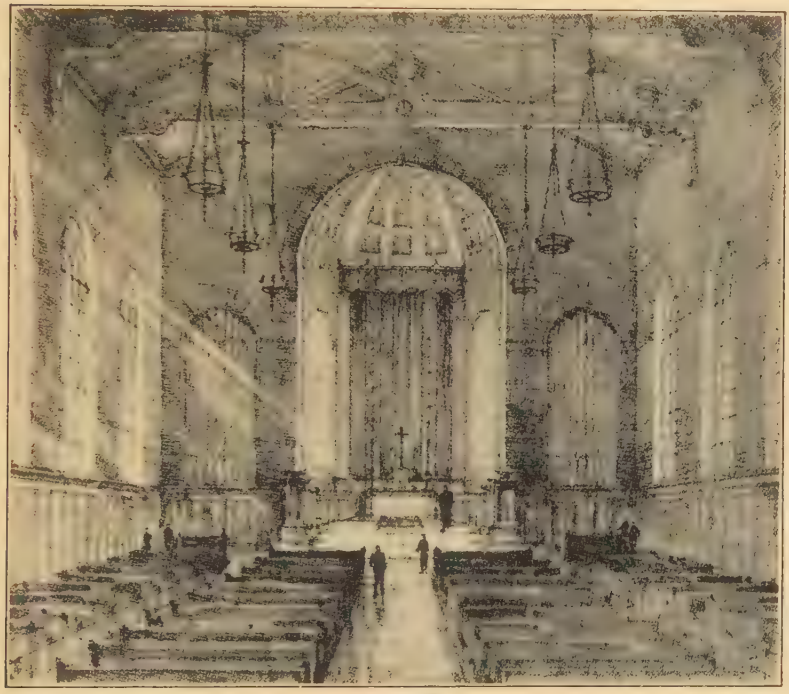
The Preface is so called because it is the introduction to the Office proper; it ends with the Sanctus. It all is most solemn praise and thanksgiving. All of the ancient liturgies begin the Office of Holy Communion with these words. The universality of their use leads one commentator to write that "their apostolic origin might be safely inferred." An abundance of testimony concerning use, form, etc., is found everywhere in the Church. Even antedating any complete liturgical remains, Cyprian (A. D. 242) writes, "The priest in the Preface said before the Prayer (*'It is meet,' etc.*) prepares the minds of the brethren by saying, *Lift up your hearts*, that when the people answer, *We lift them up unto the Lord,* they may be warned that they ought to think of nothing but the Lord."—(*De orat. Dom.*) Augustine, "Daily throughout the whole world the human race with almost one voice responds that it lifts its heart up unto the Lord."—(*De vera relig.*)

53—The altar book, open at the proper place, should be on the missal stand, which should be placed to the left of the sacramental vessels, and near enough to the minister to enable him to read, when necessary, without difficulty. The minister should be so completely word perfect in The Liturgy, especially in the Communion Office, that he should not find it necessary to take the altar book in his hand at any time during the entire office.

54—This is the Thanksgiving or Eucharist, now a brief Ascription of thanks and praise, but, originally, in the use of the Early Church, and judging from its many extant liturgies, very long. The word eucharist means

thanksgiving, and immediately refers us to our Lord's giving of thanks at the Institution of the Supper. In the early liturgies, the Thanksgiving, after this Divine example, was, *next to the Reception*, the chief part of the Celebration. No doubt from this the Holy Sacrament derived the name of The Eucharist or The Thanksgiving.

55—The Proper Preface contains a statement of the



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fact connected with festival or season commemorated and usually its doctrinal application, all in the form of praise and thanksgiving. There are seven of these appointed and their use (General Rubrics II, 486) is not only for the festival but throughout the festival cycle. These Prefaces are all historic except that for the

Epiphany which was provided for the "Common Service Book." The ancient Eastern Liturgies had but one Preface common to all occasions. The earliest Roman (Western) sacramentary (the *Leonianum*) apparently, for the remains of the book are not complete, provided a Proper Preface for each Celebration. Their number became less and less through the various sacramentaries until it reached the present appointment of fourteen. There is one possible exception to the appointment of a Proper Preface to use throughout a season, and that is in the Trinitytide. The Proper Preface for "Trinity Sunday," better known as the Festival of the Holy Trinity, was originally intended for use in connection with the feast only. Considering its content there would be good precedent to confine our use of this Proper Preface to the feast day only.

56—The union of the Church Militant with the Church Triumphant, of the congregation on earth with the heavenly host, in highest praise, the words of the Angelic Hymn forming the climax. This joining with the holy angels as our fellow-worshipers is well nigh universal in ancient and all later liturgies.

57—The Sanctus, from the Latin word for holy, is variously named, *trisagion, hymnus seraphicus, hymnus angelicus.* It is the climax of the Thanksgiving, the closing strain of high and holy adoration, praise, greeting and welcome. In it all unite. During its singing all stand reverently, slightly bowed, in humble adoration. Its first part is composed of the Trisagion of the seraphim, Isaiah 6:3, wherefore called the *hymnus seraphicus or angelicus;* the second part is made up of the cry of welcome at our Lord's entrance into the city of Jerusalem, St. Matthew 21; this is sometimes called the *Benedictus qui venit.* It is called the *Trisagion,* thrice holy, because of the three-fold repetition of the holy in the Angelic Hymn. Probably the earliest name

is that found in the Liturgy of St. James where it is called the Song of Victory or Triumphal Hymn.

58—In every ancient liturgy there is a *Prayer of Consecration.* It usually is very long (whether one long single form or composed of a number of parts), formal, majestic, and wonderfully, *gloriously,* solemn in its tone of thankful adoration and consecration. In every ancient liturgy but one, the Prayer of Consecration is *followed* by the Lord's Prayer. This practice must have been very general at an early period, for Augustine (414) affirms that "nearly every church concluded with the Lord's Prayer" that whole group of "supplications, prayers, and intercessions" which were made when "that which was on the Lord's table" was being "blessed and hallowed and broken for distribution." One exception which he probably had in mind was the Liturgy of the Church of Rome. In this the Lord's Prayer was not said at this place until some centuries later. Gregory I is said to have introduced it here, and possibly from his declaration the Church of the West inherited the idea that the Lord's Prayer is vital to the consecration of the elements, in fact *the* Consecratory Prayer. His assertion is that the apostles used only it to consecrate. If the truth of this could be established the use of the Lutheran Church would be the only one preserving apostolic practice in its pure simplicity, for no other Communion has such a simple, abbreviated, and solemnly bald Canon. But in all other liturgies the Lord's Prayer is the conclusion of a group of prayers. It was and still is introduced by a longer or shorter paragraph; for example that of the Roman use, "Admonished by Thy saving precepts, and instructed by Thy divine ordinance, we make bold to say, Our Father," etc.

The Lord's Prayer retained its ancient place, that is *after* the Words of Institution, in many of the Church Orders of the sixteenth century. In others it was trans-

ferred to before them. Possible reasons may be adduced for either practice, but one still faces the overwhelming testimony of ancient, historic practice. The trouble at the time of the Reformation was not the place of the Lord's Prayer, but the Canon of the Mass. This *had* to be "reformed." With the cleansing of the Canon (that is, all prayers around, preceding, and following the Words of Institution and the accumulated ceremonies, etc.) by the Reformers, which meant nothing more nor less than the omission of everything except the Words of Institution and the Lord's Prayer, various doctrinal assertions were made, others left to be inferred. Out of this uncertainty, to state the matter as briefly and simply as possible, arrives the Lord's Prayer used according to our Lord's command, associated with the Remembrance of the Institution, a use against which absolutely nothing can be advanced. *But* the Lord's Prayer thus used cannot be viewed as a Prayer of Consecration of the elements, something for which it never was intended and a use into which the Church would not dare to force it, here of all places! It is here what it always has been, and always will be, the Prayer of the Disciples, the Church, coming to the Supper of their Lord. As in all times it was used, so it is used here, "admonished by Thy saving precepts and instructed by Thy divine ordinance, we make bold to say, Our Father. . . ."

One might express the wish, and hope, that some day something of the very ancient, pure practice may again be found here, in the nature of a specific Prayer of Remembrance, Adoration and Blessing; but the while, let it not be forgotten that the Preface is still *the* Thanksgiving!

59—"The account of the Institution both asserts before man, and pleads before God, the authority of our Lord for that holy action in which we are engaged. It affords also the most ready means of performing in an

appropriate manner a rite in which we are but following and imitating Him. This recital of our Lord's words and action as an integral part of this divine ceremonial is truly catholic in use, it is the one followed by the Universal Church." The Words of Institution in The Liturgy are a composite of the accounts of the Institution as found in the Gospels according to SS. Matthew, Mark, and Luke and in the First Epistle of St. Paul to the Corinthians. Compare also Small Catechism, CSB, page 523.

60—It is perfectly proper to take the ciborium instead of the paten. The taking of the paten or ciborium and the cup in the hands are the only remnants of the so-called manual acts performed by the ministrant during the repetition of the Words of Institution; others were the fraction, i. e., the breaking of the bread at the words *He brake it,* laying the hand upon the bread and the cup, and a frequent use of the Sign of the Cross.

61—At the words *This is My body,* the minister may uplift the paten with the bread before him, but no higher than his head. This is a simple elevation preserved in some of the conservative Reformation Kirchen Ordnungen, and proper at this place when interpreted simply as a mark of adoration to our Lord; but not as an adoration of the host.

When the paten is replaced on the altar, the minister may touch any other vessel containing the sacramental element, bread, with his hand, in token that this too is included in the consecration and sacramental use.

This note and the immediately preceding one offer directions based upon the use of the bread in the *wafer* form. Perhaps a note with reference to the "elements" will not be out of place here. The "use" of the Church in unbroken tradition from most ancient times has been based entirely upon the precedent of the Supper of the Night of the Institution. There is not the slightest ques-

tion that the bread there use was *unleavened* in the flat disk form of the Jewish tradition, preserved by that people to this day with religious exactness. Likewise the "element" of wine was real wine and no substitute. These are the "elements" that should be used by us all. We are not interested in any question apart from the Sacrament and the preservation of historic and proper use. *Leavened* bread and *unfermented* wine do not appear to be the elements used at the Institution. One wonders how long worldly matters or even questionable religious influences will be permitted to dictate the Church's *confessional* uses.

The wafer form of the bread is centuries old; it is not the distinctive use of any one Communion nor is it expressive of any peculiar doctrine. It is a preeminently convenient as well as historic form for the administration of the bread. The CSB specifically mentions *wine*.

62—The flagon may also be touched by the officiant as soon as the chalice is replaced, in token that its contents is included in the consecration and sacramental use. At the words *the New Testament in My Blood* the minister may elevate the chalice. Under no circumstances is a tray of individual communion cups to be used in this connection.

63—Luther calls this Benediction the "Gospel Absolution." The hearts which have been uplifted in solemn thanksgiving and anticipatory welcome to the Coming One are possessed with His peace, cleansed, made ready, for His reception! Here anciently the kiss of peace found place in The Liturgy, the outward token of cleansed hearts and perfect amity.

64—Even after this precious Benediction of the Peace of the Lord, the Church sensing the tremendous act still before them, the Reception, the approach of their Lord, their unworthiness, their longing for a true communion, a worthy reception, lifts up their hearts in the plea for

mercy, the plea for peace, His peace which passeth all understanding.

The Agnus Dei, St. John 1:29, has found place in the Western Liturgy since the seventh century at least, possibly earlier. It was sung by the choir and people; usually the Peace followed it, whether the Benediction itself or the kiss of peace as a token of mutal forgiveness.

Some of the sixteenth century Church Orders appoint the Agnus Dei to be sung during the Communion Administration.

When one or more ministers are assisting at the Administration, they are communicated at this time, during the singing of the Agnus Dei. This action should be carried out unhurriedly and with due respect to order.

The communing minister should stand on the chancel level before and facing the altar, and the minister who has officiated during the Office ("celebrated") should first administer the host to him, then return to the altar, deposit the paten, take the chalice, and administer the wine; then returning to the altar, deposit the chalice, and turning pronounce the Communion Blessing. The assistant minister shall then communicate the minister in like manner. This concluded both stand facing the altar, entering into private devotions, until the communicants approach the altar. When individual cups are provided for those approaching the altar, the chalice *shall* be used for the Administration. The minister and his assistant are communicated *from the chalice.*

There is abundant historical, Reformation precedent for the minister (either when alone or *when with an assistant!*) to communicate himself. He will stand before the altar and first receive the host, saying privately, *The Body of Christ given for me;* then he receives the wine, saying privately, *The Blood of Christ shed for my sins.* After this with hands folded and head bowed, he says privately, *The Body of our Lord Jesus Christ and His*

precious Blood strengthen and preserve me in true faith unto everlasting life. Then if time permits he will offer his private thanksgiving and consecration of self to his Lord. The practice, however, is not desirable.

65—Absolute orderliness and reverence is demanded of all who approach the altar at all times, but especially at the approach for the Sacrament; haste and crowding must be avoided.

It is proper to use *appropriate* hymns during the Administration. The normal custom is to sing a stanza as the communicants approach the altar; when this is ended, the organ may be played very softly if proper numbers are employed, otherwise it were far better to have perfect silence. When others approach the altar another stanza is sung, and so on until all are communicated.

66—The posture of the communicant for the reception most anciently and throughout the whole Church was *standing.* Kneeling for the reception is a practice of the Western Church and of later introduction. The Greek Church has always stood.

The kneeling posture has always been associated with the deepest sense of religious awe and the strongest fervors of devotion; but the posture, whether one or the other, is really a matter of indifference and not of controversy or argument, and the practice should be that which will most conduce to orderliness, reverence, devotion, and to the glory of God.

67—He may use the ciborium for the communicating of the host.

68—The ancient and almost universal mode of reception of the bread is to receive it in the hands, but the hands must be *bare.* A "throne" is made of the hands by placing the left upon the right. The ministrant places the bread,—wafer,—in the cupped, bare left hand; then the communicant removes it to his mouth, using his right

hand to convey it. However when the communicant carries an empty individual cup, he will have to receive the bread with his right hand, taking it from the ministrant with his thumb and first finger and then conveying it to his mouth.

69—These forms at the Distribution are the historic ones of the Western Church. The earliest known are simplicity and directness itself. *The Body of Christ; The Blood of Christ.* The communicant should respond *Amen* to the words, and then partake of the Sacrament.

70—The Sacramental Blessing is pronounced by the minister with hands folded before him; the Sign of the Cross should *not* be made in it at any place, nor should an *Amen* follow it.

71—The communicant on his return to the pew should immediately enter into private devotions: his thanksgiving and consecration of self to his Lord. He may kneel for these devotions. Then as he waits for the conclusion of the Office, he should employ the time in the use of the devotional material in the CSB; e. g., the Collects, the Psalter. He should *not leave the church before the conclusion of The Liturgy* unless because of absolute necessity.

72—General Rubrics II, 486 governs the need when the consecrated bread or wine is spent before all have been communicated.

73—General Rubrics II, 486.

74—The rubric is not permissive only the *method of the use,* either sung or said, but it shall be used.

The Nunc Dimittis, the first words of the Canticle in Latin, is the song of Simeon when he received the infant Jesus in his arms in the Temple, St. Luke 2.

The use of this Canticle here in The Liturgy is a unique use of the Church of the Reformation, but it is most beautifully fitting and appropriate. The Peace imparted, besought, received, is now acknowledged: we

too have received our Lord, "mine eyes have seen Thy salvation," and in that Peace we pray we may depart as we lift up our hearts again in an ascription of glory to the Father, the Son, and the Holy Ghost.

74a—Simple scriptural versicles. The use of versicles with prayer forms is very frequently met in all Offices. Their purpose is both introductory to that which follows and to incite to the fuller use of it.

75—This collect is called the Post Communion, that is the prayer after the Communion; in one of the old sacramentaries it is called "the prayer at the completion." It is both a thanksgiving and a petition: Thanksgiving for the precious Gift, and petition for the realization of the benefit to be derived through the reception of the same. Originally it was one of the variables or propers of The Liturgy. The present use, a common or invariable post communion, dates from the Reformation as does also this collect itself which is a reworking of a number of the older post communions. There is a supposition that it was written by Luther himself but there is little of a definite character to verify this.

76—Various forms of dismissal appear in the ancient liturgies, which gradually crystallized into a brief call to thanksgiving and to receive the blessing; whereupon the blessing was imparted. The Western Church, in the earliest period, seems to have been without a formal Benediction such as this; the earliest remains are in the form of a bid to receive the Blessing and then a Blessing Prayer. A definite form of benediction may possibly have been considered superfluous as no greater blessing could be imparted than that which had been received in the reception; then too the prayer fused all this in its petition. These prayers seem to have varied on occasion; but gradually this use, Salutation, Benedicamus, followed by a brief Benediction, became the practice; the Benediction however was the simplest Trinitarian form:

"The Blessing of Almighty God, the Father, the ✠ Son, and the Holy Ghost, be with you all. Amen."

The Salutation again appears here as a mutual invocation of divine blessing and introductory to the phrase inciting to solemn thanksgiving to which the final Blessing is the climax.

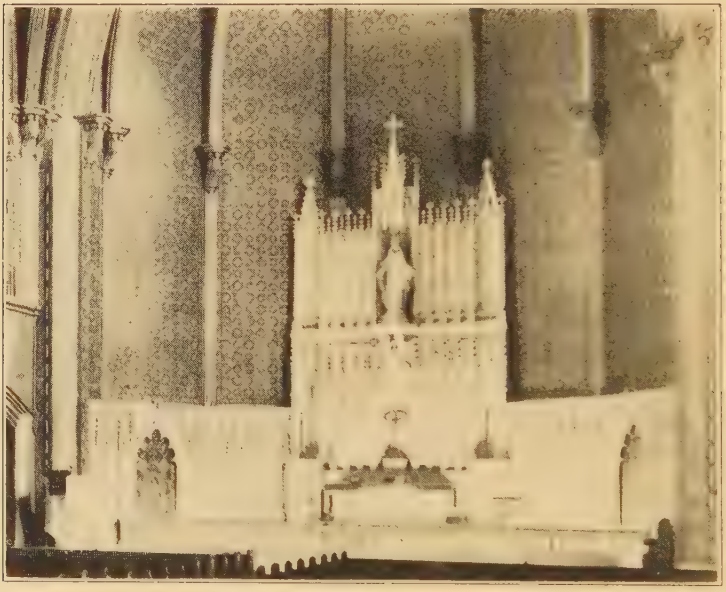
77—This is the Aaronic or Old Testament Benediction, Numbers 6:24 ff. The minister may make the Sign of the Cross over the people at the words *and give thee peace.* The attachment of this *Old* Testament Benediction to the celebration of the *New* Testament Sacrament has been attributed to Luther. Whether this is true or not, the union is not happy, particularly when one remembers the glorious harmony possible in the use of the Pauline Benediction.

78—It is perfectly proper to sing a three-, or seven-, fold *Amen* after the Benediction after a Celebration.

79—This should include a brief ascription of thanksgiving and adoration such as for example the Lesser Gloria or a phrase or two from the Dignus est Agnus, see CSB, page 363, No. 12, verses 1 and 2.

80—The minister does not follow the choir, but retires directly to the sacristy.

See General Rubrics, II, 486, for directions concerning the removal and care of the sacramental vessels and the remaining elements after Celebration.



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IV

THE ORDER FOR PUBLIC CONFESSION

Its use immediately preceding The Service (1).

During the singing of the hymn (2), for which the congregation rises, the minister, properly vested (3), enters the chancel quietly and reverently with hands folded before him, and offers his devotions (4) before and facing the altar (5). The minister does not ascend the altar steps to the altar, but remains on the chancel level (6), taking his position immediately in the center facing the cross (7).

The hymn having been completed, the minister turns to the congregation and says, *In the Name of the Father, and of the Son, and of the Holy Ghost* (8). The congregation responds, *Amen* (9). The minister then reads the Exhortation, (10) saying, *Dearly Beloved! Forasmuch . . . . of this one Cup.* The Exhortation ended, the minister says, *Let us pray,* and, turning to the altar, prays the Collect, *Almighty God, unto Whom . . . . through Jesus Christ, Thy Son, our Lord;* the congregation responds, *Amen.* Then turning to the congregation, the minister begins the Confession, reading distinctly and slowly, saying, *I ask you, etc.,* the congregation responding to each of the questions as appointed. The questions ended, the minister says, *Let us humbly kneel . . . . Lord.* The minister turns to the altar, and he and the congregation kneel (11), and all say, *O God, our Heavenly Father . . . . Amen.* Then the minister rises, turns to the congregation, and standing immediately before the altar, but still on the chancel level, declares the Absolution; he may

make the Sign of the Cross (12) over the congregation. The Absolution and Retention ended, the minister immediately imparts the Benediction, saying, *The Grace of our Lord Jesus Christ . . . . you all;* the congregation responds *Amen.* The minister (13) retires to a stall and he and the congregation remain standing while the Introit for the Day is being sung; when the Psalm of the Introit is sung, the minister goes to and faces the altar. All unite in singing the Gloria Patri. The Service then continues as appointed (14).

[When the pastor is assisted at a celebration of Holy Communion, the assisting minister offers his devotions at and before the altar with the pastor, but immediately thereafter retires to his stall where he remains standing and facing the altar. He kneels and rises with the congregation. The pastor conducts the entire office.]

NOTES ON CHAPTER IV

1—See rubric, CSB, page 403, par. 2.

The use of the Order for Public Confession (CSB, page 403 ff.) immediately preceding The Service when there is a Communion is permissible, although not the real desire or intention of the Church.

The development of an Order to be used in preparation for Holy Communion is of the Reformation period; it was the result of the reaction from and against the abuses of the confessional and its requirements, and of a deep desire to emphasize the evangelical privilege of approach to God in confession on the part of the *group* of believers and the comfort to be obtained, as well as the testimony to be borne, through the Gospel declaration of forgiveness.

Private confession and absolution, both as a privilege and a practice, was not abrogated, but very definite declarations were made concerning this. A further objective to be gained through the public office was the effect which just such a preparatory Office would have upon the group of believers; and the fact that this Office was to be conducted on a preceding day not only permitted, but it was hoped would effect, deep personal devotion, inner preparation by prayer and meditation throughout the intervening period preceding the approach to the altar. The full benefit of this is of course impossible when the abbreviated Order is used preceding The Service, although the use of the confessional questions, answers, the Confession proper, Absolution and Retention solemnly impress the spirit of those who purpose to commune.

While the preparatory part of The Service is confes-

sional in character and contains a Declaration of Grace, it does not appear to be quite personal enough in its application for preparation for the Holy Office.

2—See note 1 under *The Service,* page 135.

3—See note 2 under *The Service,* page 136 and p. 95ff.

4—See note 4 under *The Service,* page 136.

5—See note 5 under *The Service,* page 137.

6—See note 6 under *The Service,* page 138.

7—See note 7 under *The Service,* page 138.

8—See note 8 under *The Service,* page 138.

9—See note 9 under *The Service,* page 138.

10—The Exhortation should be read quietly, distinctly, and unhurriedly. It is historic, coming into the Order through the "Church Book" from the Church Orders of the Reformation period.

If there is a litany desk in the chancel, it is proper to read the Exhortation and Questions from this place.

11—The minister kneels at the litany desk. If there be none, he then would kneel on the lowest of the altar steps, in the center, facing the cross. The congregation likewise kneels facing forward, and not with their backs to the altar, slouched down into the pew seats.

12—See note 47 under *The Service,* page 162.

13—If the Introit for the Day is not sung by the choir, but read by the minister, he will remain before the altar, on the chancel level, *facing the people*, and there read the Introit. He should not attempt to face the altar thinking the content of one introit is sacrificial, and at another time face the people, thinking that the content of another introit is sacramental; he is, when he reads the Introit, functioning as the herald voice and therefore faces the people. When he has finished reading the Psalm of the Introit he turns to the altar, ascends the steps immediately, and faces the altar while the Gloria is being sung.

14—See page 128ff.

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V

MATINS (1)

The minister, properly vested (2) enters the chancel (3) during the Hymn (4), ascends the altar steps going to the altar for his devotions (5). The congregation shall rise and remain standing during the Hymn.

The Hymn ended, the minister facing the altar (6) with hands folded before him, begins the Versicles (7) saying, *O Lord, open Thou my lips;* the congregation responds, *And my mouth shall show forth Thy praise.* He then says, *Make haste, O God, to deliver me;* the congregation responds, *Make haste to help me, O Lord.* He then says, *Glory be to the Father, and to the Son, and to the Holy Ghost* (8), the congregation responds, *As it was in the beginning is now, and ever shall be, world without end. Amen. Hallelujah* (9).

Then turning to the congregation, he shall say the Proper Invitatory (10) to which the congregation makes the appointed response. The minister then turns to the altar, and then shall be sung the Venite Exultemus (11) and the Gloria. During the singing of the Venite and the Gloria the minister remains facing the altar. Then the minister descends to the chancel level, goes to a stall, and the Hymn is sung (12). The Hymn ended, all stand, and one or more Psalms shall be sung or said (13),—(if the Psalm be read the minister goes to the altar and *faces the people* during the reading). At the end of each Psalm the Gloria shall be sung or said (14),—the minister faces the altar during the Gloria.

Then the minister goes to the lectern to read the Lesson (15). He announces the Lesson, saying (16) *The*

First Lesson is written in the —— chapter of ——, beginning at the —— verse. He then reads the Lesson, and when it is ended he says, *Here endeth the First Lesson;* then, still standing at the lectern, without facing the altar, but with head slightly bowed, he shall say (17), *O Lord, have mercy upon us;* the congregation responds, *Thanks be to God.* He then announces and reads the Second Lesson and the Gospel in like manner, closing the Second with the appointed ending and Versicles, but saying after the Last Lesson only *Here endeth the Gospel Lesson.* After the Last Lesson, the minister goes to a stall, and a Responsory (18) or Hymn is sung. Then the minister goes to the pulpit and a brief Sermon (19) follows.

The Sermon ended (20), the minister goes to and faces the altar, the congregation rises, and the Canticle is sung (21). The Canticle ended, the minister with hands folded before him and facing the altar, then says, *Lord, have mercy upon us* (22); the congregation then sings or says the entire Kyrie. Then all unite in praying the Lord's Prayer (23). Then the minister, turning to the congregation, opens his hands before him as in blessing as he says, *The Lord be with you* (24); the congregation responds, *And with thy spirit.* The minister then says, *Let us pray.* Then, turning to the altar, with hands folded before him, the minister first prays the Collect for the Day (25). He then may use other collects (26), and after them use last the Collect for Grace (27), first saying the Versicle, facing the altar, *Let my mouth be filled with Thy praise,* the congregation responding, *And with Thy honor all the day;* then he prays the Collect for Grace.

Then with hands folded before him, he turns to the congregation and says, *Bless we the Lord;* the congregation responds, *Thanks be to God* (28).

The minister then raises his right hand in blessing

(29) and imparts the Benediction, saying, *The Grace of our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all;* the congregation responds, *Amen.* (30).

Then the minister turns to the altar for private devotions (31); the congregation bows in silent prayer (32). A Hymn (33) may be sung after the Benediction, during which the minister retires to the sacristy; the congregation stands for the hymn.

NOTES ON CHAPTER V

1—Matins and Vespers are spoken of as Orders. They are sometimes called Hours and Offices. They are the Minor Services of the Church as contrasted with The Liturgy of Holy Communion. They are the Major Offices as contrasted with the "Occasional Offices." They are primarily hours for praise and prayer, and since the Reformation are also used for instruction.

Matins and Vespers are historic services; their form and use antedate the Reformation by many centuries. Their retention in the use of the Church of the Reformation is directed by all of the important Church Orders of the sixteenth century; but their structure now is a combination of elements of Matins and Laudes in the Matin Order, and of Vespers and Compline in the Vesper Order.

The early Christians, passages in the New Testament indicate, met daily for the celebration of Holy Communion, and preserved the Hours of Prayer, particularly those of the Morning and the Evening Sacrifice, in their new life. It does not seem at all unnatural, forced, or mechanical, that as the years passed and church life assumed definite forms of development the prayer life following ancient example and antecedents became quite definitely a fixed practice. Early church fathers speak of certain *daily* hours of worship and prayer, both public and private. At first they are three in number; then others are added; and soon they appear as seven, the number apparently having been made to conform with the assertion of the psalmist, "Seven times a day do I praise Thee, because of Thy righteous judgments," Ps. 119. These observances were intended primarily for

private spiritual exercise; but communities of a religious character, the earliest form of cloister life, soon came into being; and these spiritual exercises were introduced as part of the daily course of the cloister services and appointed for definite hours.

Benedict of Nursia (529) was the first to establish the regular observance of what are now known as the Canonical Hours. He authorized seven day hours and one night hour, hence the "eight canonical hours." This has been the use of the Western Church since. As early as Gregory I (died 604) Matins and Vespers virtually had the form and component parts they now have. The use of the Hours went wherever the Church went. Age and historicity! The names which these hours now carry are: Matins, Laudes, Prime, Tierce, Sexts, Nones, Vespers, and Compline. Some of these Hours were quite brief, others longer; and while their use usually was confined to monastery and cloister, cathedral and collegiate churches, the people were present at occasional Hours, such as early morning or Vespers, the latter especially on the eves of festivals, on the festival days and Lord's days.

The Reformers found no serious objection to the Hours themselves, and all of the important Church Orders authorize their retention and describe their use; some appoint two, others retain as many as seven. Usually the appointment is that they be sung in Latin "that the boys and school children may learn that language." Gradually the practice assumes a settled observance in the use of Matins and Vespers only; this especially after Luther had combined the elements of Matins and Laudes into one morning Office called Matins, and Vespers and Compline into one evening Office called Vespers.

It is most interesting to note the many directions in the Church Orders concerning the retention and use of these hours. Some of these refer to the retention of the

Latin for the reason stated above; certain exercises are to be thus practiced; activities are to be thus provided for various individuals, the master or teacher, the clerk, some of the older boys. Judging from some of the Orders the presence of the pastor was not an absolute requirement. The conduct of these Hours by lay-persons is not wrong according to the Church's practice.

The structure of the Hours as proposed and effected by Luther and his associates is that which we have in the Orders in the "Common Service Book," and these are the historic pre-Reformation Hours, carrying back into the Church's life of the preceding centuries.

The Hours are distinctive in their elements of praise, psalmody, hymnody, scripturalness, and prayer. They are decidedly "spiritual exercises," their overwhelming portion distinctly *worship*.

Matins is most certainly that Order which should be used for daily services whether in church or school chapel, and to be consistent in practice, for the Lord's Day morning *when there is no celebration of Holy Communion*.

The Liturgy is not complete without the Celebration; it was never intended to be only partly used; and should not be disrupted by either half-, or mis-, use. Matins is a completely balanced and harmonious Order of Divine Worship and ideal for such regular use. The almost endless variety possible through the use of the proper variables, Psalms, Lections, Hymns, Canticles, Versicles, Antiphons, Responsories, Prayers, and prayer groups, preserves it from any suggestion of monotony.

The responses, psalmody, etc., should be sung by all in unison.

2—The minister vests as he does for all acts of Divine Worship conducted in the sanctuary: the robe and the stole of the color of the day or season. For devotions when robing, see "Oremus," page 131.

Morning Devotions in the Sacristy.

First say the Gloria.

Then a versicle as: Thy mercies are new unto us every morning: Great is Thy faithfulness.

Then the prayer: I beseech Thee to forgive my sins and unworthiness, and grant me grace to minister in Thy sanctuary to Thy glory. Amen.

For other morning prayers, see "Oremus," page 104 ff.; and 156.

3—As he goes to the altar let him say: I will go unto the altar of God, even unto the God of my joy and gladness; and there will I praise Him.

4—General Rubrics, I, 484; III, 486, for the opening hymn.

An Hymn of Invocation of the Holy Ghost, or one of the Day or Season may be used, or any other *suitable* hymn. By "suitable" is meant such as fall under the rubrics of "Prayer, Praise and Thanksgiving"; "Morning"; "Communion with Christ."

The congregation shall stand during the hymn, General Rubrics, III, 486.

When the Order is used for daily morning prayer, as in a school, college, or seminary, a processional hymn is not to be desired. Processionals should be confined to festivals and Lord's days.

When there is a choir, it should be vested for *every* celebration of the Office; and when there is no processional, it should enter and go to the choir stalls in a quiet and orderly manner during the organ prelude, remain standing for private devotions, and then take up the hymn.

The choir's devotions are performed before their entrance, when there is a Processional.

5—Before the altar; for devotions, see "Oremus," 136.

6—Distinction between and emphasis upon all elements in the structure of the Order should be carefully in-

dicated in the posture of the minister. General Rubrics, I, 484.

7—Versicles are little verses; brief and terse passages of Scripture with corresponding responses. Here the use is distinctly antiphonal; that is, read or sung alternately by minister and people.

The first antiphon, *O Lord, etc.,* is Ps. 51:15.

The second antiphon, *Make haste, etc.,* is Ps. 70:1.

8—The Little Gloria or Trinitarian Doxology; praise to and confession of faith in the Holy Trinity. With this the Church always ends every Psalm, or group of Psalms. Here the Doxology completes the opening strains of adoration and praise.

9—Hallelujah, a Hebrew word meaning, Praise ye Jehovah; another expression of joyous praise added to the Doxology.

The Hallelujah is never used during Lent; see rubric page 25. At this time anciently was sung instead, *Praise be to Thee, O Lord, King of eternal glory.*

10—The function of the Invitatory is just what the name implies: it is an invitation, exhortation and call to worship.

There is an interesting story of its origin. In the earliest days of monastic life, the brother to whom was committed the duty of waking the brothers for the night and daybreak Hours, would pass through the dormitories intoning, *Venite adoremus Dominum, O come, let us worship the Lord;* or on some great feast such as Christmas, he would sing, *Christ is born,* or on Easter, *Christ is risen, Hallelujah!* From a beginning such as this the formal use in the Order probably developed.

The Invitatory appointed in the Order, *O come, etc.,* is known as the Common Invitatory; there are also Proper Invitatories to be used on festivals and throughout major seasons; for these see CSB, Minor Propers, page 191 ff.

The Proper Invitatory should be used as appointed in this group; it displaces the Common Invitatory. As an example, on Christmas Day and throughout the season, the Invitatory is, *Unto us the Christ is born,* to this the people answer, *O come, let us worship Him.*

The Invitatory is always used with the Venite, General Rubrics, III, 486. The first part is sung or said by the minister, or by a single voice of the choir, the choir and congregation responding with the second part. Then the Venite and Gloria are sung by all; after this the entire Invitatory is repeated in the same manner as first used.

11—The Venite Exultemus derives its name from the first two words in the Latin version. It is Psalm 95 with the last verses omitted. Its use here is in the nature of a minor Canticle or opening song of praise. Note the predominance of *adoration,*—praise,—thus far in the Office; and note this as the Order progresses.

In the reading or singing of the Psalter, the Venite, Psalm 95, is never used at Matins. General Rubrics, III, 486. Anciently the singing of the Venite was interrupted or broken at certain places by a repetition of a part of the Invitatory, then after another section, the other part; and so through the Psalm; then the whole Invitatory was repeated after the Gloria.

The Venite may be sung or read antiphonally; that is, if read, the minister reads the first verse, the congregation reads the second, and so on; if sung, the choir sings the first half of the verse to the heavy colon, and the congregation sings the second, and so on; but in all cases the Gloria is sung or said *by all.*

12—This Hymn is an historic element and one of the outstanding features of the Orders. Many of the ancient Breviary hymns are of great beauty and deeply, richly spiritual; they and their melodies came into being in many cases just for these Hour uses.

References to the use of hymns and Psalms in the early Christian congregation are found in the New Testament; in fact some passages of the New Testament are looked upon as quotations from or at least traces of such very early hymns. Outstanding in the history of Christian hymnology are such names as Athenagoras, second century; Ephraim Syrus, 378; Gregory Nazianzen, 390; Synesius, c. 400; Hilary, 368; Ambrose, 397; Prudentius; John Damascene, etc. Note the *early* dates!—and the widespread activity in this field of sacred poetry. The objective was positive in bearing testimony to the true teaching against heresy, and spiritual in the uplift of prayer and praise.

The hymn was introduced into the congregational worship at a very early period, and incorporated in the structure of the Hours by Benedict of Nursia. Certain hymns were appointed for use at certain Hours, and the appointments were not confined to what might, for that reason, be considered a limited or small group. The wealth of hymnody both in numbers and quality is outstanding.

But the hymn as a liturgical act was withdrawn from the use of the people about the time of Gregory the Great and confined to the use of the clergy only. However in the course of a few generations another class of hymns arose beside the group in use in the Church, and another use was made of these: spiritual hymns in the language of the people, sung by the people, but not at congregational worship, but on pilgrimages or litany processions.

Restoration of the spiritual hymn as a congregational use in Divine Worship was accomplished partially by the Bohemian Brethren; but it comes into its own and reaches its true place during the Reformation. Luther's individual activity in this field is well known. Ancient Latin hymns were translated, Psalms and Canticles

versified, new hymns written. The number of these grew steadily and became a great treasury of sacred song pulsating with every Christian expression and aspiration. The melodies were and are no less rich; the ancient settings, adaptations of loved folksongs, compositions of new melodies, added to the treasury. In the comparatively brief collection of the Hymnal of the CSB (which some folk think contains too many hymns) examples of almost every period of Christian hymnody will be found, and side by side with these, examples of the melodies of as many periods, many of which are attached to their original words.

The character of the hymn will depend on the season or day or on the general use of the Order; *it should harmonize.* The congregation may be seated during the hymn, but a preferable use for this hour of praise is to stand. Where hymnboards are used it should not be necessary to announce the hymn.

13—Use of the Psalms in The Liturgy and Offices of the Church is, of course, a direct inheritance from the Church of the Old Covenant. Allusions in the New Testament and very early remains, Christian and heathen (the Pliny letter for example), show the continuance and use.

The group of Psalms is usually spoken of as The Psalter. While, broadly speaking, the Psalter is commonly divided Psalm 1 to Psalm 109 for use at Matins, and Psalm 110 to Psalm 150 for use at Vespers, certain Psalms such as the "imprecatory" Psalms are not used at public worship; while others, for example, the Penitential Psalms, are appointed for use at certain times only. Another historic use for the Lord's Day Vespers is that of the Psalm out of which the Introit for the day has been constructed.

All are to stand when the Psalter is used; see rubric, page 26. One or more—"not more than thee," Luther,

—may be read or sung. Ancient churchly practice required the use of an *odd* number.

The Psalms may be sung or read: rubric page 26. If sung, an Antiphon may be sung with each Psalm; General Rubrics, III, 486. When the Psalm is read, the minister goes to the altar, *but faces the people,* because of the antiphonal character of the reading. He reads the first verse, the people the second, and so verse and verse about until the Psalm is ended. At the end of the Psalm, the minister turns to the altar and all sing the Gloria. If other Psalms are read, he again faces the people for the reading, and with them the altar at the Gloria. There are two methods employed in reading the Psalms responsively: one, where the minister reads the first half of the verse, that is, to the colon, and the people the second half; the other, where the minister reads the entire first verse, the people the entire second, and so on through the Psalm. Preference for the latter method is based on the fact that the full sense of what is being read is better apprehended by a continuous reading—of course the objection may be raised that in this fashion the original Hebrew poetical structure is destroyed, but we are not so much interested in preserving poetical form as we are in apprehending the content. This latter method is also "antiphonal" reading.

When the Psalm is sung, the minister remains at his stall, but turns to the altar for the Gloria. An Antiphon, see Minor Propers, CSB, 191 ff., should be used with each Psalm when sung. The Antiphon is first sung by a single voice, General Rubrics, III, 486; then the Psalm is sung, and then the Gloria, after which the Antiphon is repeated by the entire choir. It is perfectly proper for all, choir and congregation, to sing the entire Psalm; or for part of the choir to sing the first half of the verse, that is to the heavy colon, and the other part of the choir and the congregation to sing the second half; or for the

choir to sing the first half and the congregation to respond with the second. The last two methods are known as *antiphonal* singing. All then join in singing the Gloria at the end of the Psalm.

An Antiphon is a short verse of Scripture, usually from the Psalms, sung before the Psalm and at other places in The Liturgy and Offices. It is expressive of the season or day, and the use which is made of it.

14—See note 20 under *The Service,* page 142.

If the Psalm is read and the Gloria is not sung, the entire Gloria should be said by all.

15—Reading of Holy Scripture has always had a very definite place in the hours. Anciently the method was that known as the *lectio continua*, that is continuous reading of chapter after chapter of a book until completed. The various books were so appointed that the entire Bible was read in the course of the year. Both of these practices are still preserved in the CSB in the Lections appointed for Mornings and Evenings, see page 507 ff. As many as four lessons were read at certain of the Hours; Responsories followed each of these, the Response after the last.

General Rubrics, III, 486, permits the use of one or more Lessons, a possible three, the last of which shall be a passage from one of the Gospels. On Sundays and festivals one from the Epistles and one from the Gospels is the rule.

The lectionaries for use at Matins and Vespers on Lord's days, etc., are four in number, see CSB 497 ff. They are composed of specifically chosen passages conforming to the historical development of the Church Year.

16—General Rubrics, III, 487. Exactness in announcing and closing the Lesson must be the care of the reader.

17—This is known as the Response or the Respond; it is a prayer and thanksgiving after the read Word.

Originally it closed the entire group. Reformation use makes it the close of each Lesson.

The Response is used after the First and Second Lessons only when three are used; after the First only when two are used. If there be but one Lesson and the Responsory is used after it, the Response, *O Lord, etc.,* shall not be used; then the minister shall close the lesson saying, *Here endeth the Lesson,* and then the Responsory is sung immediately.

18—The Responsory, see CSB, 191 ff., is a longer form of response used after the last Lesson. It varies with the season, and is sung by the choir, General Rubrics, III, 487. There is no reason why the congregation should not join in the singing of it, although its character is more for choir use than congregational. The congregation stands during the singing of the Responsory.

The Responsory is composed of short sentences of Scripture and consists of two parts and the Little Gloria without its termination. The two parts are the *responsorium* proper, this may be made up of a number of brief sentences, and the *versus* so arranged or constructed that its close fits harmoniously with each part of the *responsorium.* The Responsory at times was taken directly from the Lesson which it followed, and its function was either to crystalize or combine the principal teachings of the Lesson or to contribute the touch of day or season. The latter is now its specific function in Matins and Vespers.

The name may have been derived from the fact that the piece is a response in the form of teaching to the Lesson or from the method of use by the choir. The only one in which the Gloria does not appear is that appointed for Lent, a reflection of the deeply penitential tone of that period.

19—The rubric, CSB, page 27, is permissive, that is it reads "may," for the simple reason that a Sermon is a

stranger to any of these ancient Offices; as they were primarily intended to be strictly moments of praise, thanksgiving, prayer and intercession, worship.

To omit the Sermon may seem to be unorthodox, but it is not wrong! If there is one, then it should be *brief*. Its entrance into Matins and Vespers is the result of a number of tendencies developed by the Reformation: necessity for catechization, for other forms of instruction, for additional times for the preaching of the Gospel; although even in the Orders of the Reformation period there is not an overwhelming majority appointing a sermon.

Of course if there be no Sermon, the minister at the conclusion of the Responsory or Hymn goes to and faces the altar. The congregation rises and all sing or say the Canticle.

According to General Rubrics, III, 487, the Sermon may be omitted here and follow the Benedicamus, *Bless we the Lord*, and its response, *Thanks be to God*. The appointment for the proper concluding of the Office in this case is, *The sermon shall then be followed by a Hymn, a Collect, and the Benediction.*

As the Benedicamus is the natural as well as historic conclusion of the Office, the Sermon under this circumstance appears as a forced intrusion and as a mere appendage to the Office, a use which is a decidedly unworthy one for such an important function of corporate worship. Beyond a possible reference or two in a very few of the sixteenth century Church Orders, which may be constructed in favor of such a possibility, there is no authority for this use; nor can one appreciate this use from a liturgical point of view. If there is to be a Sermon, let it have the dignity it deserves, and be given where the Order permits its harmonious entrance, where it not only has a place of honor but is also imbedded in the spiritual structure.

20—If an offering be received at Matins,—for example the Matins of Christmas,—the Order after the Sermon would be: Organ offertory, during which the minister goes to the altar, takes the plates, and turning gives them to the deacons or ushers who have presented themselves at the chancel entrance; the minister then returns to the altar; the deacons then receive the offering and return to the chancel where the minister receives the plates and turning goes to the altar and presents the offering with a prayer of blessing, see note 41 under The Service, page 156. The deacons then retire; the minister goes to the stall; and the offertory anthem is sung. The offertory anthem completed, the minister goes to and faces the altar, and all standing, the Canticle is sung.

21—The Canticles have been defined as unmetrical hymns poetic in character, taken from Holy Scripture, arranged for chanting and so used in Divine Worship. More strictly speaking, excluding the Psalms and hymns, they are the Antiphonal Songs of the Hour. A number of them are known to have been in church use as early as the "Apostolic Constitutions."

Twelve Canticles are appointed for use in the CSB, see, besides those printed in the Orders, page 355 ff. These, excepting the Te Deum are the words of Holy Scripture and follow the historic use of the pre-Reformation Church through the appointments of the Reformation Orders.

The Magnificat, Luke 1, is the song of Mary; the Nunc Dimittis, Luke 2, is the song of Simeon; the Te Deum is the great hymn of adoration and praise; the Benedictus, Luke 1, is the song of Zacharias; the Beatitudes, Matthew 5, are from our Lord's Sermon on the Mount; the Dignus est Agnus, from the Revelation of St. John, is made up of strains from the songs of the hosts in the Heavenly Jerusalem; these, excepting the Te Deum,

are known as the New Testament canticles. The Benedicite omnia opera, from Daniel, is the song of the Three Children in the Fiery Furnace; Confitebor tibi, Isaiah 12, is the prophet's song; Exultavit cor meum, I Samuel 2, is the song of Hannah; Cantemus Domino, Ex. 15, is the song of Miriam and Moses; Domini audivi, Hab. 3, is the prayer of Habakkuk; Audite coeli, Deut. 32, is the song of Moses; these are the Old Testament Canticles.

The Te Deum is the original Matin Canticle; the Benedictus comes to Matins from Laudes; the Magnificat is the original Vesper Canticle, the Nunc Dimittis comes to Vespers from Compline. This combined use was established by the Church of the Reformation. The other Canticles originally appear in other Hours and are now appointed for use in Matins and Vespers, General Rubrics, III, 487, 488. These appointments have excellent historical precedent. The Canticles were and are sung to the Gregorian Tones but with festival intonations and mediations.

The Te Deum named from the first two words in the Latin, appears to have originated about the fifth century; who the author is is unknown. That Ambrose and Augustine under Divine inspiration composed it when Augustine was baptized by Ambrose (387) is of course only tradition. Its early date and use are however authentic. It was appointed for the Office by both Benedict of Nursia and Cæsarius of Arles. It is proper for Matins at all times except during Advent and from Septuagesima to and including the Saturday of Holy Week, General Rubrics, III, 487. It also was and still may be used *as a gradual* between Epistle and Gospel on great festival days, and on great days of Joy, Praise, Thanksgiving, Ordination, National Days, such as at the Declaration of Peace after War, or Thanksgiving after Peace declared.

The Te Deum is used antiphonally. Gloria is not sung

after it; nor is *Amen.* Nor is an antiphon ever used with it. General Rubrics, III, 487.

The Benedictus, General Rubrics, III, 487, the song of Zacharias, Luke 1:68 ff, the canticle of Laudes, enters Matins at the time of the combination of the liturgical elements of both Hours into the present Order of Matins. It is usually sung to Gregorian Tones, with appropriate season antiphon. It is proper for ferial, that is, daily use and on Sundays in Advent and from Septuagesima to Palm Sunday. The Benedictus gets its name from the first word of the canticle in Latin. It is to be distinguished from the Benedictus qui venit which forms the conclusion of the Sanctus in the Communion Office.

The Benedicite omnia opera, named from the first words of the canticle in Latin, is the Song of the Three Children in the Fiery Furnace. This canticle is particularly rich in praise and is appointed for festivals when the Te Deum is not used and during the Eastertide, General Rubrics, III, 487. Note the insertion of the Trinitarian ascription which makes the use of the Gloria superfluous. This canticle is possibly the finest for antiphonal singing. It is sung to one of the Gregorian Tones with festival intonation and mediation.

The Dignus est Agnus, so named from the Latin, is composed of a number of passages taken from different chapters of the Revelation of St. John. It is one of the later canticles and especially noteworthy for its dominant note of most lofty adoration because of the triumph of the Lamb. It should be used during the Easter season and the Ascensiontide. General Rubrics, III, 487.

The Beatitudes, an evangelic canticle, is proper during the Trinity season and for ferial use, General Rubrics, III, 487. For appointment of other Matin canticles see General Rubrics, III, 487.

22—The Kyrie, see note 21 under The Service, page

142. The Kyrie, Lord's Prayer, and the collects following are known as The Prayer, *oratio.*

The Kyrie is introduced by the minister saying, *Lord, have mercy upon us,* and is then sung in its entirety, that is without break between the petitions, by the congregation.

Instead of The Prayer, the Litany (page 236), Suffrages (242), or the Morning Suffrages (244) may be said; General Rubrics, III, 487. When one of these is used, it follows the Canticle immediately and displaces the remainder of the Order.

The Bidding Prayer (249) may also be used in the same manner on any Wednesday or Friday in Lent; rubric page 249. But after the Lord's Prayer in the Bidding Prayer, the Benedicamus is said immediately and then the Benediction is imparted.

23—The Lord's Prayer was said originally only by the minister, and the congregation joined in fifth and seventh petitions. Later it was intoned, that is sung in monotone with occasional cadence. Then only the first words, *Our Father,* were said audibly, the remainder in secret until the petition *And lead us not into temptation,* to which the people responded *But deliver us from evil.* The latter use was at first continued in the Church Orders; then the entire prayer was restored to the minister and congregation.

It is proper to sing it, that is intone it, but it is not desirable. Any setting for it on the order of a chant form is to be rigorously discouraged.

24—For the salutation see note 23, under *The Service,* page 143. This is the mutual invocation of blessing preparatory to the uplift of the hearts in the succeeding prayers.

25—General Rubrics, I, 484, III, 487, see also note 24, under *The Service,* page 143.

26—Other collects, CSB, 207 ff. On Collect Terminations see General Rubrics I, 484.

27—The invariable Collect for the conclusion of the prayers. Its Latin original has been in the Church's use for many centuries.

28—This anciently closed the Hour. It is the liturgical conclusion when the officiant is someone other than a minister.

29—A distinction in gesture has been made between the Old Testament Benediction and the New Testament Benediction from early days: the right hand only being raised when the latter is pronounced. The right hand is uplifted to a level with the eyes; the thumb, first, and second fingers are kept extended, the third and fourth fingers are drawn into the palm. At the words *Our Lord Jesus Christ,* the Sign of the Cross may be made over the congregation. The left hand is held flat against the breast.

30—The Benediction was said only after Compline. It has been added to Matins and Vespers since the Reformation period.

31—The officiant should say the Gloria and a very brief thanksgiving.

32—General Rubrics, I, 484.

33—On festival days a Recessional is proper; at other times the hymn is sung with the choir and congregation standing; the Hymn ended, after a moment's devotion, the choir retires quietly and orderly; the congregation departs in a like manner.

SANCTUARY: GRACE CHURCH, ROXBOROUGH, PHILADELPHIA

Brick altar; stone mensa; oak reredos and baldacchino; two retables and throne. A correctly appointed sanctuary in every particular, showing what can be done in a small church even with limited means.

VI

VESPERS (1)

The minister, properly vested (2), enters the chancel (3) during the Hymn (4), ascends the altar steps going to the altar for his devotions (5). The congregation shall rise and remain standing during the Hymn.

The Hymn ended, the minister facing the altar (6) with hands folded before him, begins the Versicles (7), saying, *O Lord, open Thou my lips* (8); the congregation responds, *And my mouth shall show forth Thy praise.* He then says, *Make haste, O God, to deliver me;* the congregation responds, *Make haste to help me, O Lord.* He then says, *Glory be to the Father, and to the Son, and to the Holy Ghost* (9); the congregation responds, *As it was in the beginning, is now, and ever shall be, world without end. Amen. Hallelujah.* (10).

Then turning to the congregation, one or more Psalms (11) shall be read responsively (12). The Gloria Patri (13) shall be sung or said after each Psalm, the minister turning to the altar for the Gloria in every case, again turning to the people for the reading of the next Psalm.

The Psalm ended, the minister goes to the lectern to read the Lesson (14). He announces the Lesson, saying (15), *The First Lesson is written in the —— chapter of ——, beginning at the —— verse.* He then reads the Lesson, and when it is ended, he says *Here endeth the First Lesson;* then still standing at the Lectern, without facing the altar, but with head slightly bowed, he shall say (16), *O Lord, have mercy upon us;* the congregation responds *Thanks be to God.* He then announces and reads the Second Lesson and the Gospel in like manner,

closing the Second Lesson with the appointed ending and Respond, but saying after the Last Lesson only *Here endeth the Gospel Lesson* (17). After the Last Lesson, the minister goes to a stall and a Responsory (18) or Hymn (19) is sung. (20).

Then the minister goes to the pulpit and a brief Sermon (21) follows. The Sermon ended, the minister goes to the sanctuary and takes the offering plates from the credence bracket and distributes them to the deacons who have presented themselves at the entrance to the chancel (22). The deacons then receive the offering (23) and return immediately to present them to the minister, who receives the offering plates in the alms bason, and turning carries them to the altar where, after offering them with a Prayer of Blessing (24), he deposits them on the credence bracket (25). An offertory anthem may then be sung (26), after which the Hymn (27) shall be sung.

The Hymn ended, the minister goes to and faces the altar and with hands folded before him, says the Versicle (28), *Let my prayer be set forth before Thee as incense;* the congregation responds, *And the lifting up of my hands as the evening sacrifice.* All then sing the Canticle (29).

The Canticle ended, the minister with hands folded before him and facing the altar, then says, *Lord, have mercy upon us* (30); the congregation then sings or says the entire Kyrie. Then all unite in praying the Lord's Prayer (31). Then the minister turning to the congregation, opens his hands before him as in blessing as he says, *The Lord be with you* (32); the congregation responds, *And with thy spirit.* The minister then says *Let us pray.* Then turning to the altar, with hands folded before him, the minister first prays the Collect for the Day (33); the congregation responds *Amen* to this and all other collects. He then may use other collects (34); but he shall always use the Collect for Peace (35) as the

last collect, saying first the Versicle, *The Lord will give strength unto His people,* to this the people answer, *The Lord will bless His people with peace,* then he prays the Collect for Peace.

Then with hands folded before him, he turns to the congregation and says, *Bless we the Lord,* the congregation responds, *Thanks be to God* (36).

The minister then raises his right hand in blessing (37) and imparts the Benediction saying, *The Grace of our Lord Jesus Christ, and the Love of God, and the Communion of the Holy Ghost, be with you all* (38); the congregation responds *Amen.*

Then the minister turns to the altar for private devotions (39), the congregation bows in silent prayer (40). A Hymn (41) may be sung after the Benediction, during which the minister retires to the sacristy; the congregation stands for the Hymn.

NOTES ON CHAPTER VI

1—See note 1, under Matins, page 189.

Vespers is the Order for the close of the day; it is an office of praise, thanksgiving, prayer, and consecration. The Order is composed of the pre-Reformation Orders for Vespers and Compline.

2—The minister vests as he does for all acts of Divine Worship conducted in the sanctuary; the robe and the stole of the color of the day or season.

For prayers at vesting, see "Oremus," page 131.

Vesper Devotions in the Sacristy.

First say: In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Then say the Versicle: He that dwelleth in the secret place of the Most High: shall abide under the shadow of the Almighty.

The prayer as at Matins. See note 2, under Matins, page 192, and "Oremus," page 127.

For evening prayers, see "Oremus," page 112 ff.

3—As he goes to the altar, let him say: I will go unto Thy house, and adore Thee in Thy sanctuary, and confess Thy Name.

4—General Rubrics, I, 484; IV, 487.

An Hymn of Invocation of the Holy Ghost or one of the Day or Season may be used, or any other *suitable* hymn. By suitable is meant such as fall under the rubrics of "Prayer, Praise, and Thanksgiving"; "Communion with Christ"; "Evening." The congregation shall stand during the Hymn.

When the Order is used on festivals and Lord's days a Processional is proper; but the choir must be vested. The minister will then conduct the devotions of the choir before the entrance into the church.

For choir prayers, see "Oremus," page 132.

5—See "Oremus," page 136.

6—See note 6, under Matins, page 192.

7—See note 7, under Matins, page 193.

8—In the ancient Order *O Lord, open Thou, etc.,* is not said at Vespers. The Order begins with the versicle *Make haste, etc.*

9—See note 8, under Matins, page 193.

10—See note 9, under Matins, page 193.

11—See note 13, under Matins, page 196. The Reformation Orders appoint Psalm 110 to Psalm 150 for Vesper use.

12—See note 13, under Matins, page 196. General Rubrics, IV, 487.

13—See note 14, under Matins, pages 198 and 142.

14—See note 15, under Matins, page 198. General Rubrics, IV, 487.

15—General Rubrics, IV, 487.

16—See note 17, under Matins, page 198.

17—There is no *Respond, O Lord, have mercy, etc.,* after the Last Lesson when two or three Lessons are used.

18—See note 18, under Matins, page 199. General Rubrics, IV, 488. For the proper Responsories, see CSB, 191 ff.

19—Note the permissive use of the Hymn here. As it precedes the Sermon, it may be chosen to harmonize with it; or it may be one of the day or season, or a general Hymn of Praise, Prayer, or Communion with Christ. On the hymnody in general, see note 12, under Matins, page 194.

20—If an Hymn is used instead of the Responsory, or in addition to the Responsory, the minister may go into the sacristy during the Hymn for his devotions preparatory to the Sermon.

21—See note 19, under Matins, page 199. General Rubrics, IV, 486.

22—An organ number may be played during the reception of the offering.

23—The minister may retire to a stall, or remain at and facing the altar during the reception of the offering.

24—The congregation rises at the Presentation of the Gifts and is seated after they have been deposited on the credence bracket. The minister offers the gifts by elevating them before the Cross; for Prayer of Blessing, see note 41, under *The Service,* page 156. This prayer may be said audibly or in secret; the latter use is preferable.

25—See note 41, under *The Service,* page 156.

26—An anthem is permissible after the gifts have been received and deposited; but the choice of anthems should be carefully studied so that this choir number harmonizes with the Office, or with the day or season, or with the *time* of day.

27—See note 12, under Matins, page 194. The use to be desired at Vespers is to stand for this Hymn; then the minister stands at his stall.

28—Versicles, little verses used antiphonally to introduce various elements of The Liturgy and Offices, and to harmonize with them or to indicate the spirit of the day or season. The Versicle, *Let my prayer, etc.,* is the common Versicle at Vespers introductory to the Canticle: it is not invariable, that is, that it cannot be displaced by another; Versicles proper to the day or season may be used instead. For such Versicles, see CSB, 191 ff, 205 ff. Rubric page 33; General Rubrics, IV, 488.

29—The Vesper Canticles are the Magnificat, the Nunc Dimittis, and the Dignus est Agnus. General Rubrics, IV, 488.

On the Canticles in general, see note 21, under Matins, page 201. An Antiphon may be used with the Canticle;

General Rubrics, IV, 488. For Antiphons, see CSB, 191 ff.

If the Canticles for Vespers are used as appointed in the General Rubrics, any monotony in use will be prevented, and the true value of the Canticle preserved.

The Magnificat derives its name from the Latin, is the song of Mary, and found St. Luke 1. It has been used in the worship of the Church since the very earliest days. Anciently the Eastern Church used it regularly for Sunday Matins; the Western Church has always used it at the evening hour. It is sung to the Gregorian tones; but long custom has associated it more with the *Tonus Peregrinus,* the Pilgrim Tone. An Antiphon is used with it. The Magnificat is the festival Canticle; and is proper on Lord's days. General Rubrics, IV, 488.

The Nunc Dimittis derives its name from the Latin, is the song of Simeon at the Presentation of our Lord in the Temple, and found St. Luke 2. Its use in the Church is known since the time of the "Apostolic Constitutions." It is the Compline Canticle. It is used to the Gregorian tones and also to the Parisian tones. The Nunc Dimittis is proper for general use, and lends itself best for use during the prolonged or more quiet seasons: Trinity, Advent, Lent. General Rubrics, IV, 488.

For the Dignus est Agnus see note 21 under Matins, page 201. It may be used at Vespers during the Easter season and the Ascensiontide. It may be used interchangeably with the Nunc Dimittis during the Trinity season. General Rubrics, IV, 488.

30—See note under *The Service*, page 142; and note 22, under Matins, page 203. General Rubrics, IV, 488.

31—See note 23, under Matins, page 204.

32—See note 23, under *The Service*, page 143; and note 24, under Matins, page 204.

33—General Rubrics, I, 484; IV, 488; see also note 24, under *The Service,* page 143.

34—Other collects, CSB, 207 ff. On Collect Terminations see General Rubrics, I, 484. For the sake of orderliness the collects to be used in the Office should be properly marked *before* the hour of service; then when they are to be prayed there will be no necessity to leaf through the book to hunt them.

35—The invariable Collect with which the prayers are concluded. Its Latin original has been in the use of the Church for centuries.

36—This marked the close of the ancient Vesper Hour; in this and other Hours it always was preceded by the Salutation and Response.

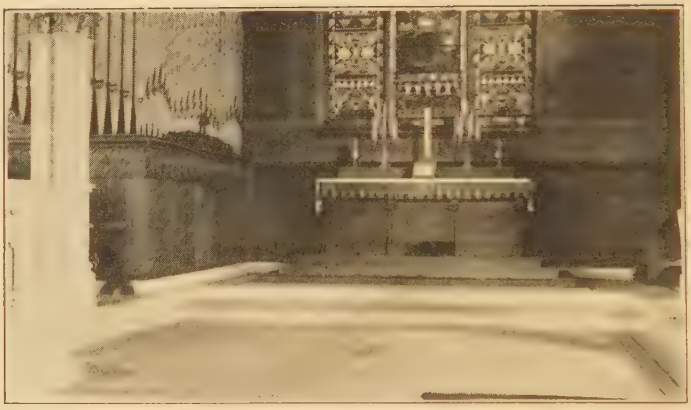
37—See note 29, under Matins, page 205.

38—See note 30, under Matins, page 205. The minister must be careful to use only the words of the Benediction, and not introduce any others into it.

39—"Oremus," pages 17 and 152.

40—General Rubrics, I, 484.

41—A Recessional is proper on Sundays and Festivals. When Vespers is used on week-days, as during Lent, or Holy Week, a Processional or Recessional is decidedly improper. The choir then should enter and leave during the prelude and postlude.



SANCTUARY OF TRINITY CHURCH, CANTON, OHIO

The Chancel is Gothic. Center: Sanctuary and Choir; left of center, Organ and additional choir space; right of center, Sacristy and Baptistery. Note the absence of the "rail."

VII

GENERAL PRAYERS

The Church appoints a group of General Prayers in the "Common Service Book," p. 236 ff, which are proper for various service uses. The prayers are the Litany (p. 236 ff); the Suffrages (p. 242 ff); the Morning Suffrages (p. 244 ff); the Evening Suffrages (p. 247 ff); the Bidding Prayer (p. 249 ff); and the three General Prayers (p. 253 ff). Rubrics directing the proper use of these various prayers will be found General Rubrics, II, 485; III, 487; IV, 488; and in connection with the prayers themselves.

All of these forms are historic. One of them represents the most ancient form of responsive prayer known; another represents the earliest form of intercessory and deprecatory prayer; others have been reconstructed from group petitions of very old Offices; and the three General Prayers are examples of the longer prayers of the Church Orders of the Reformation period.

Here one realizes the elasticity of the prayer-form appointed in the CSB. There are so many possibilities here for service and private uses that monotony and sameness will never arise; then too, there is a profound dignity and spiritual beauty in these old forms the equal of which cannot be found anywhere. The responsive character of most of them makes them especially fruitful in public or congregational use; active participation on the part of the people fastens attention and awakens spiritual reactions which a mere listening to a prayer does not always accomplish, spiritually disposed and intent as people may be.

THE LITANY

The Litany (1) may be used at The Service on Sundays, except on Festivals or when there is a Communion (2).

It may be used at Matins and Vespers, on any day except Festivals (3).

It may be used on days of Humiliation and Prayer (4).

It may be used as a Penitential Office and at specially appointed times (5).

NOTES

1—The Litany derives its name from the Greek word *lite,* meaning prayer or supplication. Originally this name was used very broadly for all responsive prayers, either supplicatory or intercessory. Thus the Kyrie of the Communion Office was, and still is, known as the Lesser or Minor Litany.

Prayers which were used in connection with processions to which the faithful responded were spoken of as litanies, and in time the processions themselves became known by that name.

Mamertus, Bishop of Vienna about 475, is supposed to have originated the use of the procession and prayers as a strictly penitential and supplicatory Office. The occasion of this was wide-spread calamity: pestilence, earthquakes and famines. The Church at Rome developed the intercessory litany in connection with its stational processions. This last became the *Litania Major.*

Many litanies followed for both public services and private devotions. The Middle Ages were especially fruitful. Probably the best known of all were the Litany of All Saints; of the Holy Name; the Laurentian.

It was the Litany of All Saints which Luther purified

and reconstructed, which after sixteenth century use and passing through many of the *Kirchen Ordnungen* has come to us in the Litany of the "Common Service Book." Luther reformed this prayer about 1529. He spoke of it as "the best prayer on earth next to the Lord's Prayer."

Note the structure of the Litany: It opens with the Kyrie; bases all its petitions and intercessions on the mediation of our Lord and His work; enters into detailed deprecations and supplications for all sorts and conditions of men; and climaxes in the Agnus Dei. Then follow the Lord's Prayer and the special Litany Collects. Its structure is in complete harmony with St. Paul's admonition to St. Timothy (I Tim. 2:1-2).

2—When the Litany is used at The Service (Rub. p. 236), it displaces the General Prayer. The announcement of its use should be made at the proper place so that when the time for its use has come there will be no disruption by either announcement or hurried hunting of the place in the Service Book. The minister and congregation kneel. The minister begins by saying the first of the petitions, the congregation responding as indicated with the sentences marked with the respond character (℟). All unite in praying the Lord's Prayer. Then the minister recites the Versicle which precedes the Collect he desires to use; the congregation responds with the second half of the Versicle. The minister then prays the Collect to which the congregation adds the *Amen.*

A selection of the collects is made, usually three, the last being the Collect for Peace (No. 6).

The appointed Versicle is used with each Collect. The Collect for Peace concluded, all rise. A hymn is then sung and the minister going to the altar imparts the Benediction.

3—When the Litany is used at Matins and Vespers it follows immediately after the Canticle and displaces the

remainder of the Office except the Benedicamus and the Benediction which follow the conclusion of the Litany.

It is said all kneeling, and as noted above (see note 2) but with this addition: Immediately after the Lord's Prayer, the minister prays the Collect for the Day (proper during the week following the Sunday or Festival, see *General Rubrics*, III, 487-488), using the complete termination (*General Rubrics*, I, 484). Other collects as appointed in the Litany may then follow. After the last collect all rise, and the minister going to the altar turns to the congregation and says, *Bless we the Lord.* The congregation responds, *Thanks be to God.* The minister then imparts the Benediction to which the congregation responds, *Amen.*

4—The Litany should be used as the Prayer at any Service on a Day of Humiliation or Prayer, whether at The Service or at Matins or Vespers.

5—Provision is made for the use of the Litany as a special Penitential Office; see *General Rubrics*, page 236. Occasions arise when such a use is preeminently fitting, when another Office would not be expressive of the depth of feeling. In addition to these, an afternoon hour during the Adventide or Lententide may be given to a Litany Service.

Whenever used as a special Office, the order will be as follows: The minister standing before the altar and facing the congregation says, *In the Name* ———; the congregation responds, *Amen.* Then one or more of the Psalms shall be read responsively, concluding with the Gloria Patri. The minister does *not* face the altar at the reading of the Psalm. The minister faces the altar at the Gloria. Then the minister goes to the lectern and reads a brief Lesson after which he says: *O Lord* ———; the congregation, *Thanks be* ———. A Hymn may follow; after which, *only if the occasion demand*, a brief Address may be made. Then the minister goes to the

litany desk or to the lowest of the altar steps, and kneels; the congregation also kneels and the Litany is said as noted above (see above, note 2) but with this addition: Immediately after the Lord's Prayer, the minister prays the Collect for the Day using the complete Termination (see above, note 3). On days of National Humiliation or other special occasions, it is not improper to add specific intercessions at this place also. Then a selection of the Litany Collects follows. After the last collect the minister rises, goes to the altar, faces the still kneeling congregation and imparts the Benediction. He immediately faces and kneels before the altar for his own private devotions, then rises and retires quietly to the sacristy.

THE SUFFRAGES

The General Suffrages, the Morning Suffrages, and the Evening Suffrages represent a type of responsive prayer quite different from the Litany and the Bidding Prayer. These are of a more general character and for a more general use as contrasted with the deeply penitential and solemn character of the Litany and the more specifically *general* intercessory character of the Bidding Prayer. Probably this is accounted for by the fact that this group of prayers comes to us from cloistered life while the other two have grown out of the more general life of the Church.

The name, suffrages, is derived from the Latin *suffragium,* meaning assent. Most of the Canonical Hours had more or less brief forms of precative prayers, responsive in character, at certain places in their order; hence the name *preces*, supplications. These were typic of the respective Hours and harmonized with the progress of the prayer life of the day in the ordering of the Hours to the day's round. Some of these Hours were sung in the open church when the laity could

be and some of them usually were present. Others were sung in the cloister chapel far from the cry of the world and when the busy world could not stop or waken to sing and pray.

The General Suffrages represent the former of these groups; they are composite prayers of Laudes and Vespers. The Morning and the Evening Suffrages represent the latter group. The Morning Suffrages are the preces of Prime; the Evening Suffrages come to us from Compline.

The General Suffrages may be used at Matins and Vespers in the same manner as the Litany; see p. 236 and p. 242. Here again the variety in form is to be noted, while commonness of use makes the form living. The responsive Psalm (one proper at Matins, another proper at Vespers) serves to emphasize the personal in this prayer to a marked degree, notwithstanding the fact that the intercessions are general.

THE MORNING AND THE EVENING SUFFRAGES

The Morning and the Evening Suffrages are first of all specifically service uses; see p. 244 and p. 247 for rubrical directions. A judicious use of the Evening Suffrages, say now and then through a longer general season in the Church Year, at Vespers where they immediately follow the Canticle displacing the Prayer, gives variety to the Office and proves that the so-called "Closing part" of the Vesper Order is both rich and soul-satisfying and not "heavy, monotonous, and lengthy."

Then these little forms are peculiarly well fitted to be used at brief prayer services. Each of them may be used as a prayer office in itself; the rubrics give specific directions, p. 244 and p. 247. Such a use lends itself excellently to the need of the mid-week service or to a Friday afternoon period of quiet meditation and prayer.

A third use is specifically private. These little forms are rich in value as forms of prayer for family use,—the Prayer of the Household. Their brevity and at the same time their completeness and catholicity in spiritual and prayer objective make them ideal for this purpose.

THE BIDDING PRAYER

By ancient usage this Prayer was especially appointed for Good Friday.

It may also be used on Wednesdays and Fridays in Lent.

NOTES

The Bidding Prayer also called the Diaconic Prayer is very ancient in form and use. A form of it is found in the Liturgy of the "Apostolic Constitutions." It derives its name from the "bid" or invitation of the deacon to the people to pray in which the object to be prayed for is mentioned. Thereupon follows a collect embracing this object in its petition; and to this the congregation responds *Amen.*

This form of prayer is quite prevalent in the Eastern Liturgies and from there came over into the use of the Western Church. The most outstanding example of this prayer is found in the so-called Good Friday Prayers of the Roman Liturgy. Very interesting forms of it are to be found in the Gallican family of sacramentaries; here many of the individual collects are preceded by their own bids.

Various *Kirchen Ordnungen* adopted and adapted this prayer to general service use, one in particular using it as a form of general prayer for all sorts and conditions of men.

Its present form in the CSB is historic and, according to the rubrical statement, preserves the distinctive use of the Western Church.

It is used in the same ways as the Litany, and is proper at any service. At The Service it would displace the General Prayer; at Matins it would displace the Prayer, likewise at Vespers; and at both of these Hours it would be followed with the Benedicamus and Benediction.

THE THREE GENERAL PRAYERS

These three prayers are the youngest in the general group. Their appointment here is to provide a prayer of general character which may be used instead of the General Prayer of The Service. However the rubric does not permit the use of one of these at a Communion, although the third is especially well adapted for use at such a time. These prayers come from the Reformation period; the second is an enlargement of a prayer from Anglican sources; the third comes direct from one of the most interesting of the sixteenth century Church Orders, Bishop Hermann's Reformation of Cologne.

It is well when one of these prayers is substituted for the General Prayer in The Service that announcement be made at a proper time of the fact in order that the people may have the benefit of following it in their own service books.

INTERIOR OF TRINITY CHURCH, CANTON, OHIO
Decorated for Christmastide

VIII

ON THE USE OF THE CHURCH AND CHANCEL FOR SPECIAL OCCASIONS

Such occasions are: Festival celebrations, e. g., Christmas, Easter, a Mission Festival, Children's Day; Dedication; Weddings, Funerals.

The first rule is to inculcate and remember reverence for the holy place. The church is dedicated to the service of God. It is consecrated for the holiest uses in life, worship and communion with God. It is separated from all worldly purposes and uses. It is not a meeting house, lecture or concert hall; it is not an "auditorium" or place for entertainment. All actions therein are, must be, within the specific field of worship. It is God's House. Reverence for it and in it must be the spirit of the worshiper, for that is what each one of us is when we enter therein.

If this is true of the church as such, it is true of the sanctuary, the place of the Sacrament, the altar in particular. Divided after the manner of the revealed plan of the ancient tabernacle into "holy place" and "holiest of holies," but with the veil removed and access free to whosoever cometh in the spirit of devout faith, the shrine of love and peace with God, of acceptance and grace, is *the* place of sacred action.

These thoughts must dominate, through the associations of hallowed use, and produce a constant attitude of reverence; and whether chapel or great church,—"Truly this is none other than the house of God; this is the gate of heaven." And the deportment of all who enter therein for whatever the purpose or service, at whatever time,

should accord with this. If there is one thing that will aid in bringing this about, it is by emphasizing the fact that one enters and uses this holy place for *Divine Worship,* and that it should so be used upon every possible occasion, week-day as well as Lord's Day, for corporate worship and for private devotions, for every act and stage in life, which the Church blesses in the Name of her Lord, from the cradle to the grave!

The general care of the church building and the place of worship usually is in the hands of a hired sexton. There are all kinds of ways of cleaning and caring for a church and many kinds of sextons; but since it is our church home and holy because of its use, is it requiring too much that the sexton and the helpers, or any who must work in it from time to time, remember that it is a church, God's House? Why should he or they go about smoking or wearing a hat or whistling or calling back and forth to some one else or joking on Monday or Tuesday simply because he's working or no service is being conducted? It is as sacred a place on Monday as on Sunday,—when he is alone in it, working in it, as when we are worshiping!

It is customary to decorate the church and chancel for special occasions, particularly for festivals, at a dedication, at weddings. It is perfectly proper that this should be done. The desire is not merely a laudable one but a real expression of the *inner desire* to beautify the house of God. Since man first approached his God in worship, he has striven to express himself in just this way in his worship in God's house.

But naturally any and every kind of decoration is not harmonious or proper or fitting. A lavish display or over decoration defeats the very purpose desired; the emphasis is then on the display and not on the use to which it is put, the enrichment of the sanctuary and the worship. Many temptations present themselves to those

who have such things in charge. They seem to think that the chancel and sanctuary are there only to be used for whatever scheme of decoration they can devise; the altar very useful as a kind of elevated structure for a massed display; the font a very handy stand! This is particularly true at weddings, especially where the "order" for decorating has been placed with some florist and the entire matter is usually a commercial arrangement for a more or less lavish display with comparatively little thought for the place, and most of the thought on the "prettiness" or the effect.

The pastor, first of all, must insist on the observance of fair and proper limits. If others do not think of it, he certainly must remember that the altar is not to be covered with plants or flowers; that nothing is to be placed on the mensa; that it is not to be hidden, or any part of it, in any way. The place here for flowers is on the retables in the vases, and then they are not to be crowded. He, too, is to insist that the font be given like respect. It too is the place of a sacrament. Flowers whether cut or potted are not to be put in the basin at any time, nor is it to be hidden from view. The chancel space offers abundant opportunities without using these.

Platforms in the chancel, or in front of the altar, or the use of the altar level itself as a place for entertainments, are entirely out of keeping. This of course does not prevent the little folks entering the chancel for their little speeches or songs at a Christmas or Easter celebration or on Children's Day. Happy the church that brings its children to the sanctuary, and teaches them, from childhood, reverence in conduct and respect for the holy place whenever they use it; *but* at the same time teaches them *to,* while teaching them *how,* to use it.

Funerals in church all too frequently mean a hurried arrangement of the flowers, and also bring the temptation to display and spread the "tributes" as much as

possible. The pastor certainly cannot be here to control the vagaries of the average undertaker; but he can have a sensible, reverent deacon or two present who can; and they can very quietly but firmly keep the display's arrangement within a proper limit in the chancel and *entirely* out of the sanctuary proper. Then, too, these things should not be rushed in and out, as if everything depended upon speed in getting them here and arranged, and then getting them to the grave and arranged. The church is not contributing to the emotional or sentimental things which the world seems to foster more than anything else at a time like this, but is ministering the testimony of triumphant faith, testifying to the eternal. This ministry is high and holy, as is the place where the testimony is borne.

A general rule for the decoration of the chancel is that all decorations be arranged at all times so that all places in the chancel and sanctuary which the minister must use at worship will be free to access.

The Use of the Church and Sanctuary at Weddings

Rehearsals are usually desired, and also usually attended with a superabundance of levity. The Pastor should control this and carry the rehearsal through with dignity and expeditiously. Perhaps this will offer an opportunity to add a much needed emphasis on the sacredness of the action and occasion: one that will not be amiss in its influence on any member of the wedding party.

Under no circumstance should people be permitted to gather in the vestibules of the church to throw confetti or rice as the bride and groom leave. One may not be very popular at first on insisting on due respect for sacred places and things, but one is hardly seeking popularity, rather striving for the uplifting of hearts and lives; and a dignified determination to have God's house

used reverently will bring its own reward. The people will come to use it in that way and find happiness in so doing! One can teach reverence as the outgrowth of love, not of compulsion; and love will willingly yield its expression in glad duty.

Flowers on the Altar

The garlanded, flower decorated altars are as old as religion! Tributes of love and beauty in the holy place, —offerings for the enrichment of God's service and House. If possible the altar vases should be filled with real flowers whenever the sanctuary is used for worship, with the exception of Ash Wednesday, the days of Holy Week, and a Day of Humiliation. Nothing of an artificial character or stale or wilted flowers should be allowed on the altar, or anywhere in the chancel for that matter. The altar flowers should be removed from the vases immediately after the Vespers and sent to the sick, or shut-ins of the congregation.

It is not a difficult matter to procure flowers for the Sundays and Festivals of the Year; especially if they are permitted to take the form of gifts in memory of those who have passed to the Life Beyond. This should be entrusted to the care of the Altar Guild, who can prepare a yearly schedule of such gifts, and attend to the placing of the flowers and their disposal after service.

Not all flowers, beautiful as they may be, are good for decorative purposes or seemly for altar use. One should try to have all white flowers at Holy Communion, at Easter, during the Epiphany and on Holy Thursday, *but only then if there is a Communion.* White would also be proper on Palm Sunday, *for the Confirmation only.* If flowers are used Palm Sunday and Holy Thursday they should be removed immediately after The Service. If there is a Communion Good Friday morning, there should not be any flowers on the altar.

Red flowers are desirable at Christmas, Pentecost, the Festival of Reformation, on Apostles' and Martyrs' Days.

The Altar on Special Occasions

There are two permissible uses, which differ from the "Common Service Book" rubric governing the paraments, and which are worthy of noting.

If the Holy Communion is celebrated on Holy Thursday, whether in the day or in the evening, it is proper to dress the altar, pulpit, lectern, with the white paraments. This is a special use of the color, both ancient and symbolic, and proper because Holy Thursday commemorates the day of the Institution of the Holy Supper.

Black paraments are proper during Holy Week, *after* The Service of Palm Sunday, i. e., the altar, etc., would be dressed in black. The black vestments would be placed first for the Palm Sunday Vespers; black would also be used Holy Thursday, if there be no Communion.

It has also been customary from ancient times to remove all not needed articles from the altar, such as missal stand, vases, and to veil the Cross and the bases of the candlesticks after Vespers of Holy Thursday. Black veiling of a coarse mesh is used, usually made in the form of a hood large enough to cover the cross or candlestick and gather *under* the article. Even altar cloths were removed, the altar itself being wholly bare except for the fair linen.

IX

MUSIC IN THE SERVICES

Instrumental and Choir Music in the Liturgy and Choral Offices

Church music is a study in itself, of great importance and interest, expressive of the deepest emotions of the spiritual life of many centuries.

Music as we know it today owes much to the Church for the great development it has undergone. Its form of notation is the invention of a son of the Church.

The Church has been a singing Church since it came into being. Inheriting the sacred song from the Temple worship of the Old Covenant, age after age has seen expression and steady enrichment in this sphere of the Church's worship.

The Temple with its chanting and antiphonal choirs taught the Christian congregation not only to sing but how to sing, and gave it the Psalms to use until it began to produce new and distinctive hymns to place beside these.

Of course the beginnings were crude and simple, but they expressed the emotion, the desire, the worship.

The great treasury of sacred music, song and instrumental, that is ours today, testifies to the wonderful development this art has undergone; and reveals also how the Church did not hesitate to adopt secular music to her use, at the same time developing a thoroughly ecclesiastical use. Fourth century liturgies speak of the *praecentor, cantores* and *psalmistai!*

As the hymnody of the Church arose, music was adapted to the needs. Two forms appear in the earliest days: chants and melodies. These were from Hebrew and Greek sources. Ambrose, Bishop of Milan, is usually associated with the first definite change in musical style from the more ancient. Whether rightly or wrongly so, his name is attached to the simpler and more melodic chant form, the ancestor of that now in use.

Gregory the Great is the second outstanding name in the progress of this art's development in the Church's service. He is credited with founding a great *schola cantorum,* school of singers, at Rome, and the so-called Gregorian chants are supposed to have come from this period.

Every age since has had its outstanding hymnists and composers, all contributing in the spirit of devout love to the great treasury of sacred melody and song for the worship of God and His Church.

What a far cry from the first organ to the majestic instruments of today! From those crude "melodies" to the mighty oratorios and glorious hymns and anthems which uplift our souls! Small wonder that every effort is made to employ this art and use this treasure in the worship. Its expression does something more than fit our moods; it enriches us; it speaks for us; it helps us speak!

The organ,—king of instruments!—primarily intended to accompany the singing of the Liturgy and Offices, also functions in the harmony of the worship. Its use is not to be decorative, or individualistic, or simply artistic. Organ numbers before a service in the nature of a brief recital are certainly desirable if they are carried out in the spirit of place and occasion. Another place for special musical numbers is at the offertory, and again, as a postlude after the recessional.

In addition to the organ, other musical instruments may be employed for the enrichment of the Liturgy and Offices. Violin and harp with the organ, also flute and French horn, produce a glorious harmony; and there are abundant instrumental numbers of such a character as lend themselves to ecclesiastical use.

Such an ensemble would serve to enrich the worship of the great days, e. g., Easter, Christmas, though on the latter the ancient custom of a choir of trombones, or trumpets and trombones, as heralding the feast and as expressive of the joyousness of the Day, is the more desirable.

Some churches have employed such a choir of trombones and trumpets in conjunction with the Christmas festival in the following manner which has ancient precedent to commend it. First, during the Eve of Christmas, this instrumental choir announces the coming of the Feast from before the Church; then as the time for Early Service (Matins), at some places at midnight, approaches, this choir plays a group of the old Christmas carols from the belfry or tower room,—(where there is no belfry this of course could be done from the church entrance). At the service the instruments are used with the organ in accompanying the hymns and carols; and if desired may also be used in conjunction with the organ and the choir numbers; this latter is of course dependent upon the organist's or choirmaster's taste and ability. The attempt to use the horns in this way should not be made unless he is able to provide properly for and direct their use; nor unless the anthems are of such a character as to warrant their use.

When the choir is vested, the musicians should also be vested, and they should be placed as inconspicuously as possible, and not out in the open chancel.

The structure of the Liturgy and Offices not only provides for required choir numbers but permits the use of

additional ones. The enrichment of the services musically, if it is carried out in the spirit of worship, is a laudable effort.

Anthems may be used at the following places in the Liturgy with perfect propriety:

1—Immediately after the Processional, before the Invocation.

2—Immediately after the Hallelujah or Sentence following the Epistle for the Day, (not when the Gradual is used).

3—Immediately after the Creed before the Hymn.

4—At the Offertory, immediately after the reception of the gifts, before the General Prayer.

In addition to these there are the Introits and Graduals, for which musical or anthem settings may be had.

At Matins, anthems may be used as follows:

1—Immediately after the Processional and before the Versicles.

2—After each of the Lessons, (of course if a Responsory is used after the Last Lesson an additional anthem would not be sung).

3—If there be an Offertory, an anthem may be used after the reception of the gifts.

4—On festival occasions, a festival setting of the *Te Deum* may be used instead of the usual chant form.

At Vespers, anthems may be used as follows:

1—Immediately after the Processional and before the Versicles.

2—Immediately after the Gloria following the Psalm.

3—After each of the Lessons. (If a Responsory is used after the Last Lesson, an additional anthem is not sung.)

4—At the Offertory, after the reception of the gifts.

5—Festival settings of the Canticles, may be *used on Festivals.* To substitute an anthem setting of either the *Magnificat* or *Nunc Dimittis* for the chant setting as a service use is not desirable.

✠

Soli Deo Gloria!

✠